

# MILITARY ILLUSTRATED

£2.80 May 1994 Number 72



**The Last Barbarian**

**Re-enactors in the '90s**

**Helicopter Fire Force  
Macedonian Warriors**



**WIN A  
D-DAY TOUR**  
inside



# Military Illustrated

Past & Present



Front cover  
Mongol warrior of the  
Mongolian People's Army,  
1921. Detail of painting by  
Richard Hook.



Back cover  
Soldiers of American  
Continental Army, 1776-79,  
painting by H.A. Ogden.

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### Irregular Warfare

Major Edwin Parks has drawn attention to a question that concerns more people than merely the readership of *Military Illustrated*. As we all know, one man's freedom fighter is another man's terrorist. Until the unlikely event of the Great Powers adopting President Asad's suggestion of a new Geneva Convention to distinguish between the two, I suggest that *Military Illustrated* continues to try — with perhaps greater balance than in the past — to cover "irregular" as well as "regular" armed forces. We all have our own points of view: for example my own almost total lack of sympathy with the Irish republican movement and my almost unreserved support for Palestinian resistance might say something about me, but says nothing about the two causes in question. Any bias in the pages of a magazine like *Military Illustrated* is likely to reflect that of its contributors rather than of its editorial staff. Sadly perhaps, military history is generally unfashionable amongst my fellow 'lefties' and the fact that MI might not be PC is their loss, not the magazine's. May I close with an appeal, originally made by the founder of *Military Illustrated*, for more varied contributions. The readership cannot blame an editor for an over-emphasis on

certain topics, as *Military Illustrated* can only print what contributors offer!

Dr. David Nicolle,  
*Leicestershire*

### American Civil War

Congratulations. The new format for the magazine is superb. The new layout is very conducive to easy reading and reference and the 'what's to come' is long overdue. Once again, well done. However, I do have one gripe I would like to air. Why is the American Civil War never mentioned in your pages? It lasted as long as the First World War and included many military innovations. Please include some more articles and profiles from the ACW.

Graham Crook,  
*Essex*

### Obituary

Jack Summers who died on January 26th 1994 has been a popular contributor to *Military Illustrated*. Jack Leslie Summers was born in Saskatchewan 1920 and in 1938 enlisted in the Prince Albert and Battleford Volunteers. During the Second World War he fought in North West Europe in the 29th Armoured Reconnaissance Regiment (The South Albert Regiment) of the 4th Canadian

Armoured Division. After his campaigning he retired in 1971 as commander of Prairie Militia area. Although he was Brigadier General, CMM (Commander of the Order of Military Merit) and MC (Military Cross) he preferred to be known simply as Jack Summers. He then graduated in Pharmacy at the University of Saskatoon to become B.S.P. (Sask.) M.S. (Iowa) and Professor Emeritus of Pharmacy 1987 of Saskatchewan.

He was a great supporter of military history and research. He joined Rene Chartrand to produce *'Military Uniform in Canada 1665-1970'* for the Canadian War Museum and then spent many years of diligent research for his *Tangled Web — Canadian Infantry Accoutrements 1855-1986*, another Canadian War Museum publication of 1992. A highlight of his life was in 1985 when the 100th Anniversary of the Battle of Batouche (which gained a Canadian battle honour) took place and he enjoyed digging into local history.

Although exceedingly energetic, re-occurring illness caught up with him and on January 26th he died in the Royal University Hospital, Saskatoon where his wife Phyllis kept vigil over him in the last sad days.

William Y. Carman,  
*Surrey*

## D-Day competition

This month *MILITARY ILLUSTRATED* concludes its two-part competition giving you the chance to be part of the 50th anniversary celebrations of D-Day. *HOLT'S BATTLEFIELD TOURS* have reserved for one of our readers a seat on their unique one day air tour of the Normandy Beaches on June 6th.

Departing at 0730, you fly direct to Deauville with breakfast on board your flight. There you join your coach and begin a guided tour which will include the epic glider-borne attack on Pegasus Bridge, the British and Canadian beaches — Gold, Juno, and Sword — the Mulberry Harbour and Museum at Arromanches and the Commonwealth War Graves Cemetery at Bayeux. Your return flight leaves Deauville at 2100, arriving at Stansted at 2045 UK time with evening meal on board.

In addition to this first prize, there are two second prizes of copies of

*SALAMANDER'S* superb D-DAY: OPERATION OVERLORD (£24.99), and five third prizes of free guest admission to the D-Day exhibition at the D-DAY MUSEUM, PORTSMOUTH.

To enter this competition, answer the three multiple-choice questions below this month and the three questions in last month's MI and send all six answers on a postcard or the back of a sealed envelope with your name and address to: D-Day Competition, *Military Illustrated*, 43 Museum Street, London WC1A 1LY. Overseas readers should use airmail postage. Your answers must arrive no later than May 15th 1994. The sender of the first correct entry drawn from all the entries received by this date will win the air tour, the next seven correct entries drawn will receive the runners-up prizes. The competition is open to all readers except employees of *Military Illustrated Ltd.* and their immediate relatives. The editor's

decision on all entries is final and no correspondence can be entered into. Winners' names and the correct answers will be published in the June 1994 issue of MI.

This month's questions:

1. Name the piper of Lord Lovat's 1st Special Service brigade who played the commandos in at Sword Beach.
  - a) William Millin
  - b) Alfred Douglas
  - c) Robert McKenzie
2. Name the commander of the American 101st Airborne Division.
  - a) Brig-General Robert Maxim
  - b) Major-General Maxwell D. Taylor
  - c) Major-General Arthur T. Whitlock
3. What does the Allied vehicle acronym LCA stand for?
  - a) Launching Craft Allied
  - b) Landing Craft American
  - c) Landing Craft Assault

**The Battle of the Somme/The Battle of the Ancre and the Advance of the Tanks** (DD Distribution: E)  
**War Diary** (Video Collection International: E)

First World War filmmakers Geoffrey Malin and J.B. McDowell are remembered mostly for their famous 1916 documentary *The Battle of the Somme*. However, they followed this up with three more significant documentaries, *St. Quentin*, *The Battle of Ancre and the Advance of the Tanks*, and *The Battle of Arras*. *The Battle of the Somme* has been available on video under the Imperial War Museum's own label (reviewed M150), but now DD Distribution have re-released it with *The Battle of the Ancre and the Advance of the Tanks*, in a double cassette box.

Part one of *The Battle of the Ancre and the Advance of the Tanks* starts on September 15th 1916, on the second phase of the 'great push'. Munitions are seen being unloaded from the railway, troops moving to the front (including a few identified regiments), and preparations for the attack in which tanks are to be used. Part two shows the bombardment by a variety of British artillery, and enemy trenches being pounded with rifle grenades. Title cards proudly claim 'our artillery ceaselessly pounds the German positions to powder'. In part three, tanks move forward, the infantry go 'over the top', German prisoners are herded back over no-mans land and stretcher-bearers bring back the wounded. Part four shows 'friend and foe' being tended at the dressing station or being taken to hospital by bus and prisoners being escorted to compounds. Royal horse artillery moves up to advance positions, anti-aircraft guns fire at enemy aircraft, and letters are distributed. Part five shows the



Previously unpublished photograph of Reinhard Heydrich visiting the Italian Police School in Rome, September, 1940. He examines an Italian machine gun with Italian officers in the

background. Jan Kaplan's acclaimed *Assassination of Reinhard Heydrich* video reconstructing the events of May 1942 is now available at £10.99 plus £1.95 postage and packing from

Spearhead Sales and Marketing, Wyvolds Court, Swallowfield, Nr. Reading, Berks RG7 1PY

ruined village of Beaumont Hamel and Martinpuich, captured German positions by the swampy river Ancre and exhausted soldiers resting or 'cleaning up for the next show'!

Both films have been struck from new masters made by the Imperial War Museum, resulting in excellent image quality. A useful viewing guide can be bought which describes the background to the production of these documentaries.

The Somme is also the subject of a new documentary called *The Battle of the Somme*. This programme relies almost exclusively on documentary footage and photographs, augmented when necessary by maps. Inevitably, footage from Malin and McDowell's film is much in evidence. James Fox's narration considers the enthusiasm with which three million volunteers responded to Kitchener's exhortations to enlist in the British army. In contrast with the *Campaigns in History* programme on the same subject (reviewed M169), the description of the battle eschews tactical detail in favour more of poignant reminiscences of survivors. The programme well conveys the

horror of the battle and catalogues the bungling by the High Command which served only to increase casualties. The final part recounts the fighting which continued through to November. Included in the packaging is a reproduction of the front pages of the *Daily Express* and the *Daily Sketch* dated 3rd July 1916, with headlines of British 'successes', and well demonstrates how the press failed to convey the true nature of the battle. This well-made video is currently only available through W.H. Smith.

*War Diary* is a French documentary series made in 1984/5 dealing with both world wars. Each of the four parts lasts 52 minutes and has an English language commentary. The first volume covers the Great War. It deals almost exclusively with the Western Front, with only the briefest mention of the Eastern front and Dardanelles campaign. Inevitably, it concentrates on the French experience, almost to the total exclusion of the British and American contribution. Only the battles of the Marne and Verdun are given more than a cursory mention.

The remaining three volumes

deal with the Second World War. The longer running time allows a more representative view although the emphasis remains on Western Europe rather than the Pacific War or the Eastern Front. It is composed almost entirely of documentary footage, although a tantalisingly brief clip from Karl Fitter's seemingly unavailable feature *Stukas* (1941) is used to illustrate Luftwaffe operations at Dunkirk. There are some inconsistencies; the scuttling of the French fleet at Toulon is mentioned, but not the sinking of the French fleet by the Royal Navy at Oran. The accomplishments of General Leclerc's 2nd Armoured Division are mentioned where possible, but there is no consideration of the extent of French resistance or collaboration. The war against Japan is seen as a purely American affair; there is no mention of the Burma campaign. The famous shot of US Marines raising the flag on Iwo Jima is used to illustrate Okinawa! Inside the sleeve of each volume is a chronology of major events, although they are not necessarily represented on the tape.

Stephen J. Greenhill

### Sniper One-on-One

by Adrian Gilbert. ISBN 0 283 061650, published by Sidgwick & Jackson, 18-21 Cavaye Place, London SW10 9PG. Price £16.99.

Over the last few years there has been an increasing interest in snipers and sniping. Collectors avidly collect the impedimenta associated with the subject and, together with rifle shooters, are prepared to pay ever increasing prices for sniper rifles and equipment. In recent years a number of books have appeared on the subject, most originating in the U.S.A., so this English work brings a new insight to the art of sniping.

The author commences with a brief history of sharp shooting during the American War of Independence with the famous Kentucky rifles. This is followed by an account of sniping in the American Civil War with Whitworth and Kerr, armed Rebs, and the breech loading Sharps equipped Berdan sharpshooters on the Union side. He then proceeds through a chronology of wars highlighting accounts of accurate rifle fire, including the World Wars as well as Korea and Vietnam.

Unfortunately, the author, who is an accomplished historian, knows little about the technical side of firearms and shooting: he credits the 1903 Springfield with a detachable box magazine; he fails to appreciate that Spencer and Henry rifles are essentially chambered for pistol rounds with only short range effectiveness and are not sniper weapons; he talks of telescopic rifles, flash cones instead of flash hiders, and the leather cheek piece on an M1 'allowing the sniper proper eye relief and a good stock weld', the former statement is incorrect and the latter, I fail to comprehend.

However, his accounts of

engagements are excellent: the combat narratives of the devastating effectiveness on the morale of troops and the potential for general military mayhem caused by only a few snipers, is emphasised in all the campaigns quoted. Similarly, descriptions of the training and deployment were of great interest and comprehensively covered. His account of terminal ballistics is adequate, although he fails to grasp the importance of bullet jacket design e.g. the Swiss have thickened their 5.56mm jacket to prevent bullet breakup and thereby to produce more humane wounds!

The section on rifles covers the basics on rifle design and optics, including a brief survey of sniper rifles. There are the odd mistakes e.g. the P17 is not .303 but .30-06. Ammunition is of fundamental importance to the subject of sniping and cannot be over-emphasised, and this is covered competently. I note that each chapter contains source notes which is refreshing.

In all, a most interesting book, well researched as you would expect from a military historian. Accounts of the sniper in battle, tactics, and history are excellent; it is a shame that there are the odd technical errors which could have been prevented by a knowledgeable proof reader, however, do not let this put you off purchasing a copy. It is an excellent and reasonably priced book.

Max Sarche

### New Lights on the Peninsular War

Edited by Alice D. Berkley, British Historical Society of Portugal, Lisbon; ISBN 972-604-012-4; 365 pp; 18 black and white illustrations; bibliography, no index; £15, available from Maggs Bros Ltd. 50 Berkley Square, London W1, the

National Army Museum, or by post from The British Historical Society, Rua Arriaga 13, 1200 Lisbon, Portugal.

In July 1989, while Monsieur Chauvin's countrymen were celebrating the memory of that great movement to impose Liberty, Equality and Fraternity upon Europe, some 150 scholars met in Lisbon to discuss and debate how that movement affected the Iberian peninsula. The British Historical Society of Portugal rightly decided that the papers merited preservation and persuaded Mrs Berkeley, newly arrived in Lisbon, to undertake and see through this task.

The opening papers set the Peninsula in a wide context. Portugal's geo-political position is set out, showing why the Continental and Maritime strategists recognised the importance of her alliance or submission, and this is followed by a French analysis of Napoleonic plans for the defeat of his great Maritime foe in 1805.

By way of papers on the spread of ideas of the French Revolution through Spanish observers and the effect of the Royal Navy on the Catalonian resistance to the French, we reach the central area of concern: with Junot's march into Portugal; the era of uncertainty at home and reorganisation in Portugal; through Bussaco, Torres Vedras and the exhausting years of trial, deferred hopes and Spanish pretensions and Spanish generalship; to the masterly campaign which swept from the Portuguese frontier to Toulon. Robert Bremner adds to his existing work on the Lines of Torres Vedras and Donald Howard describes Masséna *versus* Wellington. Charles Esdaile explains why the guerillas were only a part, though often a useful part, of the

Spanish contribution to the war against the French (and anyone else).

John Hussay

### Yeomanry Force postcards,

set of six £3.15 (including postage within UK and BFPO), available from I K Wren, 14 Elmbridge Road, Cranleigh, Surrey GU6 8NH.

Published to celebrate the bicentennial of the Yeomanry Force, these six cards each feature a Bryan Fosten painting plus regimental cap badges and plates. The Regiments featured are the Queen's Own Oxfordshire Hussars T.G., Glamorganshire Imperial Yeomanry, The Lincolnshire Yeomanry T.F., The Montgomeryshire Yeomanry T.F., The Royal Buckingham Hussars T.F., and the Royal 1st Devon Yeomanry (Hussars). I.K.

### Alix Baker postcards,

1st Bn The Royal Irish Regiment (Set 18), seven cards, 1st Bn The Worcestershire and Sherwood Foresters Regiment (29th/45th Foot) (Set 19), seven cards, each set £3.25 (postage UK/BFPO free, plus 15% Europe, plus 20% elsewhere), available from Exmoor House, Castle Hill, Brenchley, Kent TN12 7BL.

Two more splendid sets from Alix Baker in her familiar crisp style. Set 18 is the first appearance in card form of the 1st Bn The Royal Irish Regiment since the Royal Irish Rangers and Ulster Defence Regiment were amalgamated in 1992. The set was commissioned to commemorate their period in Cyprus prior to the amalgamation of the 1st and 2nd Battalions. Set 19 was commissioned by the 1st Bn The Worcestershire and Sherwood Foresters to commemorate their 1994 tercentenary.

**America's Finest: US Airborne  
Uniforms, Equipment &  
Insignia of World War Two  
(ETO)**

by Gary Howard, Greenhill  
Books, ISBN 1 85367 169 X;  
176pp, 300-plus illustrations inc.  
42 colour; biblio, index;  
hardback, £25.00. (Published in  
USA by Stackpole Books)

Given the inevitably high price of  
highly-illustrated books for the  
militaria reference market,  
readers have rightly become both  
demanding and selective. The  
briefest glance through  
*America's Finest* should reassure  
them that this is a book they can  
buy with confidence; it is a  
model of how such books should  
be done, and both Gary Howard  
and Greenhill Books deserve  
congratulations and commercial  
success.

Its strengths may seem  
simple, but they are far from  
being common these days. It has  
been assembled and written by  
an active and very experienced  
collector, who has done  
extensive documentary research  
to support his identifications and  
descriptions of items which he is  
familiar with handling; it is  
genuinely comprehensive; the  
close-up photos are clearly  
printed, to sensible size, and  
supported in many cases by  
wartime photos of items in use;  
and the text is concise and  
straightforward. Apart from all  
major uniform and equipment  
items, and a wide range of  
weapons, grenades, demolition  
and comms gear, etc. (usually  
photographed together with  
ammunition, packing,  
accessories, etc.) the book offers  
the added pleasure of a variety of  
small personal kit and  
ephemera. The colour photos  
are devoted to insignia; a  
pleasurable surprise is that apart  
from the well-known patches  
these include a number of  
rarities. (Did you know about  
the 505 PIR's bazooka crew  
patch, awarded for gallantry by  
these crews in Sicily, and  
pictured here together with a  
corroborating wartime photo of  
its use?) The only quibble is that  
one of two colour pages might  
perhaps have been devoted to  
views of a range of uniform and  
major equipment as a guide to  
the general shades; but this

information is easily obtainable  
elsewhere, and colour space is an  
expensive commodity. This book  
is of great value and interest, and  
is highly recommended.

**Canadian Military  
Heritage/Parimoine Militaire  
Canadien Vol 1, 1000-1754**

by Rene Chartrand, Art Global  
Inc, Montreal; distributed by the  
UK by ISBN 2-920718-49-5  
(English edn); 2-920718-44-4  
(French edn); 240pp; colour  
throughout; bibliography &  
index; \$ (Can) 49.95;

As one would only have expected  
with Rene Chartrand writing  
about his own people, the  
emphasis of this first volume of  
Canadian military history is on  
the french settlement of New  
France in the 17th and 18th  
centuries. However, it begins  
with a detailed description of the  
native tribes, their way of life  
and style of warfare; and gives a  
clear account of the Viking  
encounters with the 'Skraelings'  
which led to their eventual  
abandonment of 'VinLand'. The  
next Europeans did not arrive  
until the 16th century, Cabot,  
Cartier and Roberval being the  
principal explorers. But the  
native indians resented their  
incursions and the early  
settlements failed.

It was the French who  
established the first proper  
foothold, but battles with the  
Iroquois were frequent and to  
begin with their tenure seemed  
precarious. It was only after  
Royal troops were despatched  
that peace was established.  
Thereafter, the settlements began  
to prosper, their main trade with  
Europe being in furs, while the  
*voyageurs* began opening up the  
interior of the continent. Later,  
there were military clashes with  
the English settlers to the south,  
and eventually of course  
European conflicts transferred  
themselves to North America  
with the result that the vast  
empire of New France would  
shortly cease to exist. This will be  
dealt with in Volume 2, which  
covers the period 1755-1871 and  
should be on sale by Christmas.

Apart from the general  
history, M. Chartrand devotes a  
great deal of space not only to  
the uniforms, arms and  
equipment of the European and

native forces (including naval  
forces), but also to their style of  
life, describing the methods of  
recruitment, payment,  
promotion and just about  
anything else you could think of.  
He also discusses the various  
tactical styles evolved and gives  
vivid descriptions of all major  
engagements. Comparisons with  
European warfare over the same  
period are obvious and  
enlightening.

The book is illustrated  
throughout with full colour  
plates from a variety of museums  
and other sources, although  
some of these are rather  
disappointing because the  
designer clearly meant the book  
to look 'pretty' rather than to  
show the sort of detail one  
would have hoped for. Rene  
shrugs: 'It's not my fault', he  
says. This predilection shows  
itself in other oddities, such as  
the contents pages being at the  
back, for instance. However, this  
mild criticism should not deter  
'MI' readers because overall the  
book is a gem, well written, well  
researched and full of fascinating  
information. We look forward to  
Volume 2 with keen anticipation.

**Volunteer! The Lancashire  
Rifle Volunteers, 1859-86**

by Stephen Bull, Lancashire  
County Books; ISBN 1-871236-  
25-8; 44pp; mono illusts;  
appendices & bibliography;  
£3.50.

This slim paperback should have  
been published as a series in  
'MI'. Shame on you, Dr Bull!  
Seriously, as regular readers will  
know, Stephen's research is  
meticulous, well documented  
and written to be read rather  
than just referred to. It traces the  
origins of the Rifle Volunteers  
from the middle of the 19th  
century when the Duke of  
Cambridge, then C-in-C,  
commented that the idea of a  
volunteer corps was  
unmanageable and would create  
an 'armed and a very dangerous  
rabble'. He was, of course,  
proved wrong.

Topics covered in this  
excellent little book include the  
raising of the regiment, their  
weapons and uniforms,  
organisation, bands, camps,  
reviews and the Cardwell  
reforms. The photos are clear

but disappointingly small. An  
appendix lists the individual  
battalions with formation dates  
while a second appendix lists  
their strengths and gives the  
name of their commanding  
officers.

**Make sure  
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# D-Day Battle Order

US Uniforms and Weapons, June 1944

The equipment worn by US troops landing at Omaha and Utah is the classic American World War Two uniform. JOHN P. LANGELLIER details the order of battle.

The US Army combat uniform worn by most Americans on D-Day was primarily a product of 1930's research and development, altered by wartime innovations. While the Army's quartermaster corps employed lessons learned in 1942-1943 when designing new, universal combat uniforms (M1943), OVERLORD issues ranged from old patterns, reflecting previous campaigns, to unique garb for specialized unit functions. Thus, in the absence of any M1943 uniform issues (these patterns did not appear in any quantity in the European theatre until late 1944), D-Day's parachutists and tankers were garbed quite differently from their infantry counterparts.<sup>1</sup>

The most common uniform worn by Americans on the invasion beaches consisted of a woollen shirt and trousers, topped by a windbreaker-type jacket, and crowned by the M1 steel helmet — all in various shades of light or medium olive drab (OD). Footgear typically consisted of russet leather ankle boots and OD cotton canvas leggings.

The M1933 coat-style woollen shirt was issued to all branches and formed a component of both combat and walking-out dress. In cold weather it served as one layer in the quarter master corps 'layering system' of winter clothing throughout WWII. Marked with shoulder sleeve insignia and rank insignia, the shirt often was worn as an outer garment in warmer months. Officers' versions usually were constructed of finer fabric, and fitted out with shoulder straps, as well as bearing metal rank and branch insignia on the collar. A black mohair necktie was a required shirt accessory, even in combat, in some units.

The 1938/39 pattern wool serge trousers replaced earlier jodhpur/breeches, and were a trim, slack-like garment, a component of both combat and Class 'A' dress. Like the shirt, the woollen trousers formed one element of the layered combat uniform, particularly after the later widespread issue of the M1943 series. Unlike their European counterparts, American soldiers relied on a light OD web trouser belt with a brass frame buckle for enlisted men and brass plate buckle for officers.

One of the most recognizable garments of WWII, the M1939/41 field jacket was a successful military adaptation of the popular civilian windbreaker of the 1930s. Constructed of water-repellent medium OD cotton poplin and lined with lightweight wool, the field jacket provided some protection from the elements, and was stylish and comfortable as well. A 'substitute standard' item after widespread issues of the M1943 garment took place in the fall of 1944,



One of the less-published of the series depicting Ike's 5th June visit to the 101st Airborne, this shot

well-illustrates the uniform, helmet and uniform insignia, helmet camouflage scrim, improvised

blackface, theatre-made equipment, and ever-bulging pockets of the Normandy-bound paratroopers.

the 1938/41 field jacket continued in service through to the end of the war. Non-regulation, multicoloured artistry, including cartoon characters, unit insignia, or personal hometowns and nicknames, adorned backs of more than a few OVERLORD participants' field jackets.

The M1 helmet consisted of a Hadfield steel bowl, finished in non-reflective, non-magnetic OD paint, and equipped with cotton webbing chinstraps; a fibre liner, manufactured with Riddell pattern cotton webbing suspension and leather chinstraps, completed the assembly. The M1 helmet was standard issue to all troops, and was modified for parachutists as the MIC via the simple addition of webbing 'Y' straps with leather chincup to the liner's suspension, and inclusion of snap fasteners to secure the helmet's chinstraps to the liner. The addition of the helmet's cotton camouflage netting to break up the paint sheen and outline was common among invasion troops as was the popular practice which carried over from World War I of painting shoulder sleeve insignia on them, including such non-regulation practices in the First, Second, and Fourth Infantry Divisions.<sup>2</sup>

Although the subject of ongoing and intensive quartermaster research and development efforts, the Army's russet leather service shoe embodied the Munson last and other design features largely perfected in the century's first decade. A well designed ankle boot with lace-up front and composition soles, this footwear typically was provided with rough-out uppers in its overseas configuration. In combat, the service shoe commonly was worn with the light olive drab canvas leggings, M1938, dismounted. Although the lace-up leggings were unpopular with troops, they did provide additional calf and ankle protection, were cleaned easily, and were inexpensive to manufacture.

A variant of the uniform described above, also common at Normandy consisted of an olive drab blouse and trousers in herringbone twill (HBT) cotton which substituted for the serge trousers and 1938/41 jacket. Designed in 1941-1942 as a combat and fatigue uniform, the two-piece HBT ensemble was comfortable and durable in summer service, and featured commodious pockets on the jacket chest and trouser legs in most versions. A camouflaged variant of this uniform was issued experimentally to some follow-on units at Normandy, but quickly was withdrawn. And a one-piece, solid OD HBT coverall was evident during OVERLORD for mechanics and some armour crew personnel.

While many tank crewmen at Normandy favoured the two-piece HBT ensemble, bits and pieces of the distinctive armoured force winter combat uniform also were in common use. The tanker's unique outfit was comprised of bib-fronted OD overalls, lined with heavy blanket wool; a short jacket

manufactured of similar materials and furnished with a zipper closure; and a blanket-lined, cotton helmet with neck-flap. Of the three special garments, the 'tanker's jacket' was by far the most popular, and saw wear by generals, aircrews, and infantrymen, seemingly anyone who could obtain an example. Completing the armoured crewman's kit in any season was a distinctive crash helmet (which provided some impact security but no ballistic protection), equipped with communication leads, headset, and goggles.

Special garb for special units also was reflected in the 1941/42 parachutist's uniform. Worn by 'jumpers' (gliderborne troops sported the standard infantry issues) the paratrooper's jacket and trousers were among the war's most popular garments, and served to influence later models of universal combat gear. The 'Blouse, Parachute' was manufactured of water-repellent khaki cotton in mid-thigh length, with roll collar and zippered front closure. Its four large chest pockets featured slanted flaps secured with 'Durable' snaps in each corner. A zippered vertical throat pocket provided easy access to the trooper's M2 knife — used in cutting entangling shroud lines. A fabric belt gripped the waist. Matching cotton trousers featured capacious thigh pockets, closed by larger versions of the blouse's flaps, and tapered legs. The latter feature facilitated blousing tronsers inside the high Corcoran 'jump boots.' A coveted trademark of the paratrooper, these boots boasted superior ankle support, laced fronts, and typically gleamed with a high gloss spit-shine.<sup>3</sup>

Insignia provided another sources of esprit and unit identification among invasion troops of all branches. All ranks wore unit shoulder sleeve insignia on their upper left sleeves of jackets or shirts (although conspicuous by their absence in a number of cases). Far more common were rank-designating devices. Chevrons went on each sleeve above the elbow of privates first class and non-commissioned officers (typically painted on directly to the fabric of the HBT uniforms). Officers displayed their grade on the ends of jacket shoulder loops and on the right collar of the shirt. Furthermore, branch indication went on the left hand collar of the shirt for officers, but no such distinction really applied to the rank and file.

Following a practice established in North Africa, Sicily, and Italy, the assault troops of

Normandy wore a multicoloured oilcloth brassard which bore the US flag on their right upper sleeves. Savvy to the annoyances of wearing a brassard, some GIs snipped the emblem from the encircling oilcloth, or purchased small commercial flags, in either case sewing these directly to the sleeve. Aidmen, chaplains, and other noncombatants protected by the Geneva Convention sported red cross armbands. And a Normandy-specific gas detection brassard was issued to selected officers and NCOs.

Perhaps nowhere was the specialized nature of modern warfare more evident at Normandy than in the varieties of equipment worn and carried by individual troops. While delineation of the array of unique equipments utilized by mortarmen, machine gunners, aidmen, and radiomen is beyond the scope of this presentation, an outline of the more common issues is possible.<sup>4</sup>

In 1944, U.S. Army individual equipments still largely followed patterns set in the years 1910 through 1912. Most constructions were of OD cotton webbing, with oxidized bronze fasteners and featuring only minimal use of leather. Specific patterns set in the comprehensive 1910 Infantry Equipment



Although a stateside training shot, this image is one of the best extant to illustrate the warm weather garb of armoured vehicle crewmen, precisely as worn at Normandy. Grease-stained HBT coveralls are worn in conjunction with the tankers' fibre helmets. The sergeant, at right, not only sports inked-on rank chevrons, but also totes an M1938 mapcase, M8 binoculars, and an M1917 revolver.



system had been modified only superficially during World War I and subsequently.

D-Day's infantrymen typically toted the M1910/17 or M1928 haversack in its combat configuration, without pack carrier and containing fifty pounds or so of subsistence articles. The pack's straps snapped to grommets atop the M1924 cartridge belt, a ten-pocketed affair containing clipped ammunition for the GI's rifle.

Assault troops' cartridge belts bore a first aid pouch, M1910, M1924, or M1942, which contained a single Carlisle Dressing. The belt also carried an M1910 stainless steel canteen with cup and webbing cover. The sheathed bayonet either was hooked to the haversack load or suspended from the belt, and the same options were possible for packing and entrenching tool. The most common of the latter battlefield aids was the 1910 entrenching shovel in its webbing carrier, but three men in each squad were issued wire cutters, a hand axe, or pick mattock in lieu of the miniature shovel.

Fearing German use of chemical weapons, Allied planners insured that each GI was issued an assault gasmask in rubberized canvas bag, worn on the chest in

the assault position during the landings. Troops also were issued protection against drowning in the form of the USN M29 flotation belt: a pair of waist-encircling rubberized tubes which could be filled with CO<sub>2</sub> with the yank of a lanyard. The combination of the rubberized gasmask bag and the activated lifebelt proved an unfortunate one: many GIs waded ashore in neck-deep water and inflated their M29 belts, only to be upended and drowned by the weight of their water-filled rubberized gasmask bag.

The inordinately heavy loads borne by many assault troops posed another hazard. Burdened with belted machinegun ammunition, bandoleers of clipped rifle ammunition, bangalore torpedo sections, and other weighty ordnance, many GIs slumped on the beach unable to move and oblivious to enemy fire, exhausted by the assault's 'preliminary' of the wade ashore.

Officers and other men armed with pistol, carbine, or submachine gun carried the same basic load but with the M1912 or M1936 pistol belt, with appropriate magazine pouches and holster, substituted for the cartridge belt. Other officer's equipment

included the M1936 mapcase, a lensatic compass in waterproof belt pouch, and M3 binoculars in their russet leather case. Many officers preferred the simpler M1936 field bag, originally designed specifically for officers, to the complicated issue infantry haversacks, and the 'musette bag' also was standard issue to armoured and parachute personnel. In the absence of the haversack's support straps, those equipped with the field bag and/or pistol belt also were issued the M1936 cartridge belt suspenders, which simultaneously provided support for the weight of a loaded belt, and a shoulder-mounted anchoring point for the musette.

Small arms and other ordnance accompanying D-Day's American invaders ranged from pre-World War I models through to arms developed in response to lessons learned in the North African and Italian campaigns. Influences as diverse as wartime manufacturing capabilities, the needs of specialist troops, and individual or unit preferences dictated further variety.

Most of the invasion's assault troops toted the Army's recently adopted battle rifle, the famed M1. Popularly called the 'Garand', the M1 was arguably the best infantry rifle of WWII, and ultimately was retired from U.S. service only after more than two decades of frontline use. Gas-operated, semi-automatic, and aircooled, the Garand weighed 9.5 pounds without its bayonet; attachment of the M1905, M1942, or M1 bayonet added another pound to the total. The M1's unusual eight-round en-bloc clip, coupled with the piece's semi-automatic design, afforded U.S. infantrymen a higher rate of fire (with its powerful M1905 .30 cal. cartridge) than either his Allied counterparts or enemy opponents. Armour piercing and tracer ammunition enhanced the weapon's capabilities, and the attachment of the M7 grenade launcher gave GIs yet another valuable tool in assaulting Normandy's numerous bunkers and machinegun positions.

While the M1 was ubiquitous on invasion beaches, some specialist and support troops carried the venerable M103 rifle, or one of its wartime offshoots, such as the M1903A3. A Mauser-inspired designed, bolt operated and equipped with a five-round internal magazine, the '03 was preferred by some troops for grenade launching and sniping tasks. Classified as 'substitute standard' by D-Day, these rifles also were carried by support troops in units as yet incompletely equipped with the M1 rifle.

Sidearms issued to specialists, officers, and airborne personnel included the time-tested M1911A1 pistol, as well as the newly adopted U.S. carbine, cal. 30, M1, and its M1A1 offspring. The .45 cal. M1911A1 was the standard sidearm at the time of the United States' entry in WWII; a blowback operated semi-automatic pistol of rugged construction, 'Old Slabside' was equipped







US infantryman revives pre-Invasion haircut while draped in a cartoon artwork-bedecked M1938/41 field jacket. Soldier in foreground holds a can of

anti-vesicant gas leather dressing, underlining the concern that the Germans would use chemical weapons against GIs on the Invasion beaches.

with a seven-round magazine. Although fondly remembered by many GIs and popular as a 'liberated' trophy, the pistol proved difficult for most troops to master, prompting design of a replacement.

The M1 carbine was intended to remedy the pistol's limitations. Gas-operated, air-cooled, and semi-automatic, the carbine boasted a fifteen-round magazine capacity, and was an instant hit with the rank and file. Weighing considerably less than the Garand (at 5.5 pounds) the carbine was not intended as a replacement for the battle rifle, but frequently was misapplied in this role. Firing a .30 calibre pistol-type cartridge, the M1 carbine's limited power and range (300 yards) rendered it inadequate for many infantry tasks. In later years, the M1 series of carbines was adapted to a variety of uses and correspondingly equipped with an amazing array of accessories, but those carbines present on 6 June were the most basic type of the lot. In addition, to the wooden-stocked M1 carbine, the M1A1 with its distinctive folding steel skeleton stock saw extensive action with the invasion's paratroopers.

Also common amongst officers, non-coms, parachutists, and tankers, two models of submachine guns provided squad-level short-range selective firepower. The .45 cal. Thompson Submachine Gun M1928 and M1 models were well proven by 1944. Robust in construction, they could utilize either a twenty-round or thirty-round box magazine. The less common drum version could provide fifty rounds. The Thompson was an expensive arm to manufacture, however, requiring extensive and intricate machining of many components.

The .45 cal. U.S. submachine gun M3, or 'greasegun,' was a wartime design intended to remove manufacturing bottlenecks, much like the British Sten. The greasegun was so nicknamed because it resembled the common mechanic's tool, and therefore never did acquire the charisma of the Thompson with its gangster associations. Nonetheless, the M3 performed the same tasks at a fraction of the Tommygun's cost, and saw widespread services, particularly with D-Day's armoured units.

The Browning Automatic Rifle (BAR),

M11918A2 was standard in both glider infantry and line infantry squads, although extremely uncommon in parachute units. A First World War-era predecessor to the assault rifle, the selective-fire BAR utilized the standard rifle cartridge, fed via a twenty-round magazine at a rated of 600 round per minute. Inordinately heavy by modern standards (weighing seventeen pounds without bipod and an even heftier nineteen and four-tenths pounds with the accessory) the BAR successfully bridged the gap in firepower between the infantry rifle and the light machine gun.

Finally, issue small arms failed to fill all needs perceived by invasion troops, who expressed individuality in some varied choices of unofficial weapons. Colt government Model .45, and, to a lesser extent, Smith and Wesson and Colt M1917 revolvers were popular privately-purchased sidearms. Trophy German MP40s, Lugers, and P38s were in increasing evidence as troops moved inland. And issue bayonets and trench knives often were augmented by Fairbairn-Sykes fighting blades, and commercial or handcrafted Bowie-style hunting knives.

#### Notes and Sources:

1. The single most useful publication on US uniforms of this period remains Erna Risch and Thomas Pitkin's, *Clothing the Soldier of World War II* (Washington, DC: US Army Quartermaster Corps, 1946). Another government publication of great utility is the Army Service Forces' *Catalog, QM Sec. 1, Enlisted Men's Clothing and Equipment; Quartermaster Supply Catalog* (OQMG Circular No. 4), (Washington, DC: United States GPO, ND).
  2. See chapter II of Stephen W. Sylvia and Michael J. O'Donnell's *Uniforms, Weapons and Equipment of the World War II GI* (London: Arms & Armour Press, 1982) for a generally reliable survey of gear. An amazingly detailed account of M1 helmet R&D and production was penned by Marion Masson in *The History of the Helmet Liner* (Chicago: ASF Historical Branch, Technical Information Division, Chicago QMD, 1944).
  3. A fine examination of Allied airborne uniforms and equipment on D-Day can be found in William F. Imrie's "Airborne to Normandy, the Allies Prepare," (*Man at Arms*, Vol. 1, No. 6, 9-19). See also Cameron P. Laughlin, *US Airborne Forces of World War II* (London: Arms & Armour Press, 1987).
  4. See the aforementioned *ASF Circular No. 4* for fuller information on individual equipment. See also Cameron P. Laughlin and John P. Langellier, *US Army Uniforms, Europe 1944-45* for images detailing the array of equipment found amongst invasion troops.
- The author wishes to thank Cameron P. Laughlin, without his extensive assistance this article would not have been possible.



# The Question of Authenticity

Re-enactment in the 1990s

Military re-enactment has grown dramatically over the past few years, but how authentic is the appearance of these societies? PHILIPP J. C. ELLIOT-WRIGHT, Vice-Chair of the National Association of Re-enactment Societies, outlines the debate.

Back in the late 1960's re-enactment began in the United Kingdom with the formation of the Sealed Knot and the Southern Skirmish Association re-enacting the English Civil War and American Civil War respectively. By the early 1970's various periods were being re-enacted, ranging from Ancient Romans, through medieval Vikings and knights up to the Napoleonic period. While the desire to 're-create' the past at this formative stage was most sincere, both the quality and general approach could be at best described as naively enthusiastic. Be it English Civil War, Napoleonic, American Civil War, Viking, or whatever, nylon jackets, fibre-glass armour, velvet doublets and modern shotguns were standard. Displays tended to be lightly scripted melees similar to Sunday football rather than concerning itself with period drill and tactics.

Today, such images are but the fond memory of those who were early participants. Over the intervening 29 years the hobby has grown to a maturity where some groups gain the praise of professional archaeologists and historians for the quality of their appearance, and the research being put into reproducing given periods can be found written up for academic publication. Activities have also become very varied, with not just battles but domestic living history, military encampments and a whole army of highly skilled craftsmen being generated over the decades to supply the necessary items.

Some four hundred plus groups now exist, recreating almost every era of history and ranging in size from the 6,000 members of the Sealed Knot down to just a few dozen in many living history groups such as Histrionix whose members focus on the domestic life of the mid to late eighteenth century. This tremendous growth in the hobby has seen its various manifestations becoming a key part in

the promoting and display of historic houses, castles and museums. Many have come to realize the potential of re-enactment to bring an otherwise standard historic site or museum display to life, thereby attracting the public. English Heritage has a 'Special Events Unit' dedicated to organising a programme of living history and battle re-enactment events across the country at many sites.

A recent sign of the hobby's maturity was the formation in 1990 of the *National Association of Re-enactment Societies* (NARES). This umbrella organisation to which over twenty societies belong with a joint membership of over 10,000, both acts as a forum for the exchange of ideas and enables its individual societies to present a corporate face in dealing with the government and safety bodies who are increasingly having an impact on the conduct of re-enactment. Over the last three years, NARES has had regular meetings with the Health and Safety Executive as part of the consultative process involved with the preparation of new legal statutes in areas such as the security, transport and acquisition of explosives, safety requirements for the public at events and the preparation of a new code of conduct for historic re-creation. As with many other areas of life today, the impact of European Union legislation is already noticeable in these matters and NARES fully expects to be taking its representation of re-enactment interests to Brussels!

Having said all the above, the old impression of historic re-enactment, of groups

of eccentrics in historical costume going out onto a field and having a good bash is still very strong outside the hobby. This fails utterly to reflect the near professional ethos that has become general among many re-enactors and obscures the high standards and objectives societies set themselves. The desire for near absolute authenticity is exemplified by a group such as the Ermine Street Guard. Their portrayal of Roman soldiers has involved such dedication to detail, using the results of archaeology, detailed study of surviving sculpture, frescos and much else, that the quality of each member's clothing and equipment can draw high praise from otherwise restrained professionals. Episode two of the Channel Four series *Time Team* saw an archaeologist from Bristol University pointing out to the camera just how a Roman legionary's armour worked while the re-enactor inside the armour remained silent, testimony indeed to the quality of the portrayal.

In reference to the Ermine Street Guard it should be pointed out that they do not participate in actual battle re-enactments, seeking instead to provide public displays of drill and daily life from the period. This approach is fairly common amongst the groups aiming for such high standards, the fulfilment, as it were, coming from the pride and pleasure of 'doing it right' and acting as much as an educational facility as a hobby. This approach though is not for everyone and it ought to be said that such groups tend to be fairly small, the Ermine Street Guard fielding



Fairfax Battalia English Civil War musket block. In the light of recent research, the battalia have since altered their uniforms (Special Events Unit of English Heritage).



around 30-40 members. Moving to the next type of group, one finds the desire to achieve the same high standards, but with a wish to stage both high quality living history and to participate in battle re-enactments. Here, there are many groups, such as the Napoleonic 68th Durham Light Infantry Display Team (see M1 71), the English Civil War Fairfax Battalia and the War of the

Canada as well as Britain in an event with over 2,000 participants. The Fairfax Battalia, while putting on specific living history displays such as those at Basing House in Hampshire and for English Heritage, are members of the Roundhead Association of the English Civil War Society. Within this larger society they regularly participate in battle re-enactments with up to 1,500 other



**Soldiers of the 68th (Durham) Regiment of Light Infantry Display Team (Special Events Unit of English Heritage).**

Roses Federation.

Each of these groups, as with the Ermine Street Guard, are just as dedicated to authenticity and accept few anachronisms. When new information indicates existing items are inaccurate, new, more accurate items are made. In the accompanying photograph of one of the Fairfax Battalia's musket blocks, which was taken a while ago, the individual style regimental coats they are wearing have since been completely replaced by a single type of 'Battalia' coat which ensures a more authentic appearance with the four regiments of the Battalia now wearing the same type of 'general issue' coat. While these groups put on highly regarded living history displays they also participate in battle re-enactments as 'federations'.

The 68th regularly participates in 'Wellington's Army' a highly regarded living history display put on by English Heritage. This display portrays an encampment of Wellington's soldiers which the public is able to visit and interact with the participants, asking them questions and receiving answers in the manner of a contemporary character. The 68th also participate at battle re-enactments with other societies re-creating the period, especially on the Continent. At the Waterloo event in 1990 they formed the core of the Redcoat line alongside re-creators from

English Civil War Society members. The War of the Roses Federation is yet another approach to this.

It is fair to say though that not all re-enactment societies aspire or desire such attention to detail, fearing it loses some of the relaxation and enjoyment they value in their vision of the hobby. Here the focus tends to be on straight-forward battle re-enactment. This is not to suggest that careful attention is not paid to clothing and equipment in such groups, rather, the portrayal is limited to the soldiers' general appearance without the considerable additional material required for living history and direct inter-action with the public. Yet even within battle re-enactment there are gradations in approach, with some groups effectively putting on strictly scripted performances which seek to provide an accurate portrayal for the public of the contemporary drill and tactics. Others prefer more spontaneity in their battles, and while there is still a script of sorts, such as who will win and general battle dispositions, the bulk of the action is left to contact between the respective bodies of troops and is inevitably far more 'competitive' in nature. The classic example of this is 'push of pike' in English Civil War societies where two opposing bodies of pike clash at the 'comfort', pikes held upright across the body. The outcome of

these clashes is purely competitive, involving all the enthusiasm, team effort and esprit de corps one finds in a rugby scrum. Needless to say, these are not in the least bit authentic as contemporary 'push of pike' involved the pikes being levelled at the opponent and the two bodies 'pushing' into each other at 'point of pike'. This is performed by some groups, but only with care and careful scripting.

This leads us into some of the issues of 1990s re-enactment. Twenty-five years ago the debate was about how authentic clothing and equipment should be made, today the growing sophistication and variety of the hobby has led to more conceptual debates. In some ways, re-enactment has become the living 'image' of history for many members of the public. It can be argued that this places a moral responsibility on re-enactors to ensure that whatever they are putting on as a display for the public is as correct as it is possible to be otherwise it ought not to be a public display claiming to be a historical re-enactment requiring the public to pay to view.

Another issue is the portrayal of action on the battlefield. As in the push of pike in English Civil War re-enactments, there is a balance to be struck between strict scripting and the use of only contemporary drill, and the desire by many participants for a more relaxed and competitive event. This question not only relates to the participants but to the public as well. Is a given participant there to have a good time, enjoying the event even if this means the battle is less than authentic in respect of methods of fighting, or is one there to simply portray the period even if this means all moves are pre-arranged? Battle casualties are a perfect example of this question. The public expect to see casualties, but either this means someone has to be asked to be 'dead' from the moment they are 'hit' until the end of the battle, or the dead spend only a short time down and then magically arise and return to the ranks.

A third issue is clothing. If one is portraying a soldier of any period who is on campaign and about to fight a battle, the clothing ought to be well worn, muddy, and patched, in other words very far from the colourful images of hooks. But this is often not what the public comes to see, they wish to see colourful uniforms, shining armour and mail. So apart from the desires of the particular participant, does one aim for an authentic portrayal or does one make compromises and present the parade ground image?

In all three examples there are compromises to be made, balances to be struck and methods to try and get around them. Over the next few months it is hoped to present a series of short articles looking at various societies and periods, not only to explain their particular activities, but to also examine some of the particular issues their re-enactments and period throw up, and how they answer them.

# The Last Barbarian

Mongolian Civil War, 1920-21

With an army of 6000 Mongol and Russian warriors, Baron Ungern-Sternberg set about recreating the Mongol empire as part of his dream to free Asia from the Bolsheviks. L.F. WILDMAN tells the bizarre story of this little known episode.

Central Asia in 1920 was a wide open land. The Russian and Chinese Empires had collapsed and civil war raged across the whole of Eurasia. Red and White Russians, Nationalist Chinese, and tribal robber bands warred for supremacy. Into this murderous chaos rode Baron Ungern-Sternberg. Claiming descent from a family of Baltic pirates, Ungern-Sternberg was a man in search of a kingdom. Born in 1887, his first major military service was to obtain a commission in a Cossack cavalry regiment. In the First World War, he fought in the Tsar's army against the Germans and displayed such courage and leadership that he emerged from the combat as a Major-General decorated with the Cross of St. George, but his fellow officers already knew he had a black side to his personality. Whenever he began to drink, officers chose that time to retire. Always armed with a gun, he was quick to challenge other soldiers to a duel and a number of deaths at his hands were recorded. Only his boldness in battle protected him from being cashiered. With the end of the Imperial Russian Army, Ungern-Sternberg fought alongside the White Russians against the Bolsheviks, but as the Reds succeeded, he found himself pushed further east to a land that had always fascinated him ever since he had been posted there as a young officer. In Mongolia, at the heart of the political chaos between Russia and China, the Baron saw an opportunity. He was, after all, as he confided to his comrades, the reincarnation of Genghis Khan.

With an army of four thousand White Russian troops and two thousand Mongol bandits picked up along the way, Ungern-Sternberg conceived a plan of conquest and what he saw as liberation. Having converted to Buddhism, he would lead an attack on the Mongolian capital of Urga (now Ulan Bator), throw out the Chinese, restore the Living Buddha Bogdo Khan, and proclaim a Greater Mongolia. From there, he would then assemble a mighty Mongol Army and attack China. With the Chinese Empire re-established, the baron would turn his



Traditional Mongol warrior dress c.1900. Note long composite bow.

attention to Europe where he would 'wipe out the revolution mongers among the white races'. That Ungern-Sternberg was actually mad with a sadistic taste for violence did not matter to his followers. They were dispossessed men in a land without borders and without authority and they would follow a victorious warlord anywhere. Imposing a rule of fear over his warriors in which any wounded or ill members were executed, Ungern-Sternberg looked for financial backing for his venture to the Japanese. Terrified of the Red wave sweeping through Russia and disappointed by the performance

of the Whites, the Japanese were only too willing to fund a man who they thought was strong enough to turn Mongolia into a Japanese protectorate. Several Japanese advisers joined his army along with a Mongolian princess — the Baron's new bride — several Buddhist soothsayers, and seventy Tibetan armoured warriors donated by the Dalai Lama.

With this bizarre entourage, Ungern-Sternberg advanced into Mongolia in October 1920. Dmitri Alioshin, a former White Russian, who travelled with the Baron describes him as wearing a cherry-red



Chinese jacket and blue Imperial Russian Army breeches and surrounded by 'barbaric luxury and glory'. Before him ran stories of his barbaric behaviour. Alioshin records: 'They related, for example, how the village of Buluktai was burned with the inhabitants locked in their huts; how Captain Vishnevsky was whipped to death; how the baron had strangled Colonels Lihachev and Yakhontov; how his adjutant had killed Korotkov just to get his young and pretty wife; how Dr. Engelgard-Esersky was hurned alive at the stake.' When one of his Russian officers deserted with a troop of men, Ungern-Sternberg sent a party of Chahar Mongols after them. The Mongol tribesmen returned with a sack of ears cut off the now dead Russians and Ungern-Sternberg threw the officer's wife to the Chahars as a reward. With such a reputation, the Chinese at Urga dug in and armed themselves. On October 26th, having consulted with his soothsayers, Baron Ungern-Sternberg led his first attack on the Mongolian capital. Forbath describes the scene from inside the city:

'I was awakened by the noise of shooting, mingled with the frightened crying of children... I dressed in a hurry, keeping well away from the window, through which bullet after bullet was whizzing into the room, peppering the opposite wall in an irregular pattern. This went on for about half an hour, after which the firing ceased and the din of explosions was replaced by the noise of tramping feet, hooting motor-cars and confused cries... Suddenly there came a high-pitched hiss, immediately followed by a terrific explosion, and a cloud of dust rose in front of the house... we guessed that Baron Ungern-Sternberg was bombarding the Chinese harracks close by, and we were

confirmed in this belief as grenade after grenade exploded in front of the house.'

Despite their initial onslaught, Ungern-Sternberg's warriors were outnumbered by the Chinese and well dug-in machine gun crews caught them in cross-fire, forcing them back to nearby hills. The Baron waited five days, then attacked but was again beaten back. With the now severe Mongolian winter descending, Ungern-Sternberg retreated east and then south, placing himself across the road from Urga to Peking. Living by looting and having gained time to strengthen his army, the Baron felt secure in that while he stayed where he was the Chinese in Urga received no supplies and no reinforcements. Curiously, the Chinese defenders did not seem to even consider the fact that the robber army might launch another attack on them. On the night of January 31st, Ungern-Sternberg instructed his men to assault Urga.

In order to give the impression of a far greater army than he had, the Baron sent some of his men into the hills around the city to light fires so it seemed as though the Chinese were surrounded. According to Alioshin, there were only one thousand seven hundred bandits against twelve thousand Chinese. The plan was to send the main strength of the Baron's army against the Chinese harracks with another attack from the south, while 250 Russians and 60 Tibetans were to scale the palace of the Bogdo Ul and free the Living Buddha. In the event, very high winds delayed the arrival of the ox-drawn artillery and it was dawn by the time the main attack began by which time the Chinese were able to shell and machine gun the attacking Mongols and Russians with the Mongol units proving the least resistant to sustained gunfire. The Russians and

Tiberans successfully freed the Living Buddha and obtained a store of Chinese ammunition and machine guns at the palace which they rushed to the main battle front.

Forbath gives an alternative account of the battle in which the assault happened in several stages with the Baron's troops first assaulting the Living Buddha's palace and then letting several days pass which enabled the Chinese to quickly ready themselves. This included making mines:

'We filled the petrol tins with artillery gunpowder, placed a motor-car plug in the middle and closed the tin. We continued this highly dangerous work for three days, in a laboratory full of gunpowder and dynamite, closing the lids of petrol tins filled with explosives with the aid of a red-hot soldering iron! We made a total of forty mines, which the Chinese buried in the roads leading to Urga, artificially freezing the ground above the mines.'

After a three day pause in which at least two thousand of the Chinese deserted, Ungern-Sternberg led a final attack on the city. 'Immediately the Chinese opened unsystematic and mad shooting,' recalled Alioshin. 'Machine guns began their dreadful clattering. The temptation was too great and, contrary to orders, we dashed forward into battle. The baron was carried away by the mad impulse also, as we saw him galloping on his white horse in front of our lines, directing us towards the enemy's barbed wire.' Hand to hand fighting quickly followed with the Russian cavalry attacking the Chinese from the rear. Grenades blew open the gates of the barracks and fires lit by Mongolians in the city threw a red glow over the city. The Russians and Mongols charged into the barracks and slaughter swept over the city. Again Alioshin gives a frightening vision of the barbaric chaos:

'Mad with revenge and hatred, the conquerors began plundering the city. Drunken horsemen galloped along the streets shooting and killing at their fancy, breaking into houses, dragging property outside into the dirty streets, dressing themselves in rich silks found in the shops.'

Worse was to follow in a three day orgy of violence in which the citizens must have severely wondered if they'd made the right choice by lending their support to the Baron. 'Mass murders were the order of the day,' recorded Forbath, 'and many of them were committed, or at least witnessed by Ungern-Sternberg himself... A haker's Jewish errand boy was, on Ungern-Sternberg's instructions, baked alive in his master's oven... On another occasion Ungern-Sternberg hanged a woman



Mongolian soldiers with ammunition pouches in Urga, the Mongolian capital c.1920.



Baron Ungern-Sternberg, Major-General in the Imperial Russian army, later leader of White Russians.

#### Opposite

Mongol warrior of the Mongolian People's Army. 1921, part of the force that destroyed the White Russian Army of Baron Ungern-Sternberg. Painting by Richard Hook.





with his own hands because she was alleged to have stolen some silk.' On the morning of the fourth day, the Baron ordered an end to the bloodshed, rape, and plunder. News reached Peking of the disaster at Urga and the Chinese government paid the warlord Chang three million gold dollars to ride out against the Russian. Instead, the Chinese warlord offered the baron a million of his own money and Ungern-Sternberg directed his next step towards Russia.

Preaching a crusade in which Ungern-

Sternberg said it was the duty of every White Russian and every Mongolian to crush the Reds and restore the Tsar, he compelled more warriors to join his horde and advanced northwards along the Urga-Troiskosavsk road with the intention of cutting the Trans-Siberian railway line between Irkutsk and eastern China. On May 27, 1921, on the advice of his soothsayers, Ungern-Sternberg declared himself Emperor of all Russia. In the meanwhile, the Bolsheviks in Moscow were aware of events in Mongolia and on the

Russian border a Bolshevik Mongolian Army was waiting for him. Several battles followed in which the haphazard fighting swung back and forth. Realising they could expect no mercy whatsoever, the Bolsheviks fought with tenacity and even more cunning than the Baron. On one occasion, the Baron chose to attack a town at dawn, but the Bolsheviks awoke even earlier and routed his forces. 'The Whites threw away their heavy ammunition,' wrote Alioshin, 'artillerymen cut loose their horses from the guns, the hospital personnel abandoned their wounded, men in charge of our transport left ammunition and food, and all dashed madly into the hills.'

The Baron struck back with determined cavalry attacks, but each time he gained a brief victory, the Bolsheviks were back on to him, bringing up reinforcements, sending in aircraft. The Bolsheviks could see Mongolia as their prize, the second country after their own to turn Communist, and they would not give it up. Even the Baron's men were becoming weary of the constant struggle and as they looked upon Ungern-Sternberg, now without a jacket and wearing 'on his naked chest numerous Mongolian talismans and charms hung on a bright yellow cord', they saw a madman. In the middle of the night some discontented warriors aimed a machine gun at the Baron's tent and opened fire. Dripping blood but still alive, Ungern-Sternberg stumbled out of the yurt and leapt on his horse. The next morning he returned and those warriors who remained believed he was indestructible and rode on behind him, but the army was a shadow of itself and by the time a contingent of Cossacks caught up with it, they could offer little resistance. The Cossacks hacked the Whites to pieces and the Baron slid, wounded, from his saddle.

According to Forbath, Ungern-Sternberg was taken in chains to Urga where the now Bolshevik Mongolian government handed him over to the Soviets. He was then apparently shot, although some rumours said he was allowed to join the Red Army. Another version has it that the Baron was found by Mongols on the steppe who were reluctant to kill him because of his supernatural powers, but merely tied him up and left him to be devoured by ants. Whatever the truth, the rule of the man who believed he was Genghis Khan and would create a new barbarian empire was over and Mongolia, a land to play for in the Great Game of Central Asia, was firmly in the hands of Communist Mongols.

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Bodyguard of the Living Buddha, including a giant warrior.



Sukhe Bator, Mongol commander of the Mongolian People's Army, which took Urga back from Ungern-

Sternberg and the White Russians, photographed in 1921.

# Fire Force

Helicopter operations, 1962-80

Helicopters revolutionised warfare in Africa in the post-colonial period. RICHARD WOOD describes the tactics evolved by the Rhodesian Army in an extract from Al J. Venter's *The Chopper Boys — Helicopter Warfare in Africa* published by Greenhill Books.

When the helicopter was adopted by the small, if potent, Rhodesian Air Force, its agility — its ability to hover, decelerate rapidly, land and take-off vertically in almost impossible terrain — was exploited to the full in the counter-insurgency war of 1962-1980. Indeed, the Rhodesians were to produce a unique and deadly variant of the tactic of 'vertical envelopment' of a target by helicopter-borne infantry called 'Fire Force'.

Rhodesia, with terrain over 2,000 feet

above sea level and a hot climate, was unsuitable for helicopter operations until the French development of light turboshaft engines encouraged Sud-Aviation (later Aérospatiale) to produce a range of jet helicopters in the late 1950s. By then, African nationalist opposition to the short-lived Federation of Rhodesia and Nyasaland, 1953-1963, and to white rule in general led to a demand for the rapid deployment of troops. With no suitable helicopter available, the use of paratroops was considered in March 1960 and the Royal Rhodesian Air Force (RRAF) adapted Dakota aircraft for tests.

Unrest in the Federation and mutinies of African soldiers in the Congo in 1960 prompted a general expansion of Federal security forces, including the establishment of white professional army units such as C Squadron of the SAS and the Rhodesian

Light Infantry (R.L.I.). The RRAF ordered the newly available Alouette III helicopter which was also the choice of the South African Air Force, which meant training facilities and expertise could be shared. The Portuguese Air Force likewise purchased Alouette IIIs and would be the first to arm them with French 20mm cannons.

The Alouette III was the product of an experiment in 1953 when Sud-Aviation replaced the piston-engine of the SE3120 Alouette (Lark) with the new Artouste Mark II gas-turbine. The resulting performance made the Société Turboméca the leading supplier of small turbine helicopter engines in the west. The Alouette II achieved a new world height record for helicopters in June 1955 at 26,932 feet. The next engine, the Astazou, gave the Alouette II constant power at height and in hot climates, doubled its



Rhodesian Light Infantry boarding for a Fire Force operation.



load-carrying capacity, and in June 1958 set a new record at 36,037 feet. In 1959 the more powerful Artouste engine resulted in the larger Alouette III SA 316B which also set new records. The next engine, the Astazou XIV, made the SA319B Alouette III of 1969 even more effective and economical in 'hot and high' conditions.

Although both versions of the Alouette III had maximum speeds of 124 mph at sea level and could cruise at 115 mph, service ceilings of 13,100 feet and ranges (at optimum altitude) of 335 miles, in practice their performance was more modest. Rhodesian Alouettes flew at 65-84 knots (75-97 mph) with a range of 242 miles (210 nautical miles). The Alouette III 'K-Car' gunship, armed with a 20mm cannon and ammunition, a crew of three, and 600 lbs of fuel had an endurance of 75-90 minutes. The troop-carrying 'G-Car' with 400 lbs of fuel, a crew of two, a 7.62mm MAG machine-gun, and four fully equipped troops would fly for 45 minutes. Experience in combat led the Rhodesians to remove the doors and to reverse the front passenger seats to widen the available floorspace for casualties and cargo and to permit rapid evacuation. Two stretcher cases and two seated wounded could be carried and there was an external sling for cargoes up to 1,650 lbs (750 kgs) and a 380 lbs (175 kgs) capacity hoist to winch up casualties and the like.

The basic Rhodesian Fire Force unit was a 'stick' of four men — a junior NCO, with a VHF A63 radio and a FN rifle; two riflemen; and a VHF A63 radio and a FN rifle; two riflemen; and an MAG-gunner. The MAG and its ammunition was heavy but its high rate of fire was greatly prized. For rapid movement, the troops wore camouflage tee-shirts, shorts and light running shoes. They carried only ammunition, grenades, water, medical kits and basic rations. Short sharp actions meant that they were usually back in base by nightfall for re-deployment the next morning. If they expected to set a night ambush after a contact, regulation camouflage denims would be worn and light sleeping bags and claymore mines carried.

The life of Fire Force facing two or three daily call-outs was tough. Many missions were 'lemons' for many reasons — faulty intelligence, the disappearance of insurgents in the meantime. With deployments of six-ten weeks, the strain told. Three operational jumps a day was something no other paratrooper ever faced. In 1950-1952, the French Colonial Paras in Indo-China boasted of their fifty odd combat jumps, which more than doubled the 24 operational jumps of the two vaunted French Foreign Legion Para battalions between March 1949 and March 1954. Against the hundred major French combat jumps in Vietnam, the Americans had only one.

The combinations of aircraft used by the Fire Forces depended on what was available. Before the arrival of the AB205As, the Fire



**Bell 205/UH1D Iroquois bought from the Israeli Air Force by the Rhodesian government at the height of the war.**

Forces were constantly stripped of their helicopters to support external operations by the SAS and other units. Occasionally Fire Forces were reduced to a K-Car and a G-Car, making them almost in-effective. The Rhodesian Intelligence Corps concluded in 1979 that the most successful combination was a K-Car and 32 soldiers carried in four G-Cars (each with four) and a Dakota (16 paratroops) reinforced by a Lynx for light air strike with 63mm SNEB rockets, mini-Golf bombs (blast and shrapnell), napalm, and twin .303 Brownings mounted above the wing. As contacts typically involved 6 to 12 Zanla (Zimbabwe African National Liberation Army, supporting Robert Magabe) this gave the Fire Force a three to one ratio of superiority, producing an 80 to 1 kill rate.

This is not to say that the enemy did not fight back. Comparatively few helicopters were shot down (considering the numerous daily call-outs) but many were damaged by ground-fire and a number of Fire Force commanders and aircrew killed and wounded. The enemy displayed some ingenuity. For example, in failing light at 5.20 pm on 17 August 1976, Support Commando, IRLI, commanded by Major (later Lieutenant-Colonel) Patrick Armstrong, tackled 20-30 Zanla after an 'aircraft ambush' near Mount Darwin in north-east Rhodesia. The Zanla planned to draw a Fire Force into the trap which comprised a 75mm recoilless rifle, a 7.62mm machine-gun with

an anti-aircraft sight, 60mm and 82mm mortars, six electrically-fired anti-aircraft 'mines' of TNT buried in a foot of earth with 8-10 stick grenades on top. The Zanla contrived to lead a stick of men, who were tracking them into the area. The supporting Lynx took the bait, put in an airstrike and was badly damaged by fire from the ground and by the explosion of three of the 'mines'. The Zanla split into small groups and awaited the arrival of the Fire Force. The Fire Force was deployed without the K-Car which had to be recalled from a trip to Salisbury. Stops were put down but nothing transpired until, in the fast fading light, the K-Car arrived and drew heavy fire. The stops advanced and drew long range mortar, rifle and machine-gun fire. Corporal Crittal was slightly wounded by a mortar bomb and Corporal Titlestad was mortally wounded aboard a helicopter. There were no immediate Zanla casualties but a night ambush by 2 Independent Company, Rhodesia Regiment, killed one and captured two who were wounded.

Fire Force deployments were underpinned by much careful planning, preparation and equipment checks. The Fire Force commander, his second in command, his officers, the senior and other pilots, the FAF commander and the operations and intelligence staff would review the current intelligence, call-out drills, and general modus operandi. Aircraft and men had to be properly equipped. Items such as spare





'Hot Extraction' used when cross-border raids were surrounded.

headsets in the helicopters, to keep troop commanders informed, and recognition devices such as strobe lights carried by the stop groups, improved efficiency markedly. Standard drills were equally important. In the K-Car the division of responsibilities between the pilot and the commander was crucial for the elimination of confusion. On the ground, the troops had to defeat the enemy with swift efficiency, which included accurate shooting. To this end extensive briefings would be held to familiarise everyone with all operational aspects — radio channels, callsigns, heights of para-drops, aircraft formations, target marking, casualty evacuation, the composition and command of the supporting 'landtail' and much more. The Fire Force commander had much to remember about his own role. In action he had to orientate himself, using a prominent feature, as it was easy to become confused in an orbiting helicopter. He had to ensure he knew where his stop groups were, to avoid 'friendly fire' casualties and to block the enemy's escape. He was not to set his men impossible tasks. He had to encourage them, keep them informed using clear, confident tones and unambiguous language. There were fundamental rules with regard to tactics which could not be broken. The first was: never to sweep uphill — always downhill; the second; never to sweep into the sun; and the third was always to sweep from cover into open ground — never from open ground into cover. Major Henson recalls that, whenever

he broke these rules, he lost men (five in all). And he would only break the rules because time was pressing, the sun was setting and there was no time to get his men round to the top of a hill to start a downward sweep.

Thus prepared the Fire Force would wait for the klaxon to announce a call-out. Calls for Fire Forces were generated in a number of ways. There could have been an incident — a farm attack, an ambush. Or cross-graining patrols or trackers on spoor might have contacted the enemy. Intelligence gathered by the Special Branch and other agencies like the fearsome Selous Scouts, might indicate a target. Selous Scout 'pseudo-gangs', disguised as insurgents and 'operating' with them, provided the times and locations of meetings. Good results were obtained from intelligence but often it was dated or inaccurate and produced 'lemons' for the Fire Forces. Enemy could be found electronically by the 'road runner' — an adapted portable commercial transistor radio receiver. The 'road runners' were placed in rural stores and were given to double agents, such as the Reverend Kandoreka (who, although a close colleague of Bishop Muzorewa, supplied Zanla). The 'road runner' was activated, when the radio was switched off. The insurgents might be alarmed by the sound of an aircraft and switch off their radio to listen to discover if it was threatening. The 'off' switch, however, switched on a homing device which could be picked up by a searching aircraft's Becker radio direction finder. Two aircraft, flying on

parallel or opposing courses, would secure co-ordinates to identify the square kilometre from which the 'road runner' was transmitting and numerous insurgents were surprised by the unheralded arrival of a Fire Force. But the lack of precision in target identification and the absence of personnel on an observation post (OP) to direct the Fire Force allowed many to escape.

A problem to be considered was how to take the enemy by surprise and here aircraft noise was of prime importance. Some idea of when approaching helicopters could be heard was given during Operation Dabehiek (a raid on Mucheneze Camp in Mocambique on 5 February 1979) when the SAS OP heard approaching AB205A Cheetahs eight minutes before they arrived. Usually the OPs reported hearing aircraft four minutes from target which allowed the insurgents time to run a kilometre and a half. Every minute wasted, allowed them gains of 400 metres. Terrain and wind direction were crucial in achieving surprise and 'contour-flying', hugging hills and trees for cover, was used when possible. On occasion, Fire Forces would fly in a wide half-circle, refuelling on the way. Where the terrain could not assist, a noisy aircraft like the Trojan, could arrive first to mask the sound of the approaching helicopters. On Operation Dingo in November 1977 a DC8 jet airliner overflew early morning muster parades in Zanla camps near Chimoio in Mocambique, prompting a stampede into cover. When nothing happened, the ranks reformed and, believing the DC8 was off course, did not disperse at the next sound of jet engines — those of Hunter fighters diving out of the sun.

If noise could not be completely masked, the reflection of the sound could disguise direction. To drive the enemy to ground before they could flee, an initial air-strike could be put in by light aircraft (using rockets, Frantan or mini-Golf bombs) or, if the target warranted it, by Canberras or Hunters. An alternative was for the entire Fire Force to arrive from all directions simultaneously, but usually the K-Car pilot would fly ahead of his G-Cars to allow the Fire Force commander time to orientate himself, confirm the OP's information and reassess his plan.

The briefing over, the aircraft would take-off. In the G-Cars, the sick commanders sat on the left front seat to use the spare headset to follow progress, their riflemen took the middle rear and front seats, leaving the MAG gunners the rear right seat as to give the aircraft additional firepower if the pilot required it, (for example, to keep enemy heads down when landing). The riflemen would not fire from the aircraft because they might hit the blades in a tilting helicopter. Furthermore, unlike the MAG, the FN ejected its spent cases upwards towards the spinning blades and, in any case, loose cases could be sucked out of the open



doors and rearwards into the tail-rotor — for this reason, the G-Cars' own guns ejected into shoots.

The K-Car would fly ahead to be talked onto the target by the OP. The K-Car pilot and commander would use the time in flight to review their plan and inform the pilots and stick leaders of any changes. Second-wave reinforcements would also be ordered to standby for uplift by the G-Cars once the stop groups had been deployed. The commander would also keep the JOC informed so that it could frame its plans accordingly.

Difficulties of parallax, of judging the position of an aircraft in the sky to a point on the ground, often caused delays in precisely identifying the target, allowing the enemy to escape. The OPs sometimes indicated targets with tracer bullets, flares, shoulder-launched smoke rockets or other means. Sergeant Ron Flint of the Rhodesia Regiment aimed his pencil flare projector and informed the incoming K-Car just behind him: 'Marking Target NOW!' The pencil flare refused to ignite. Coolly observing Flint's agitated efforts, the K-Car pilot laconically commented from above: "Don't worry. I can see where your finger is pointing." On another occasion, great difficulty was experienced because the African Selous Scout sergeant of the OP had marked the target so well that his rocket was buried in the chest of

one of the enemy, dampening the smoke. The Selous Scouts did not, however, usually mark targets themselves because, acting as pseudo gangs, they wanted to appear to the local tribesmen as survivors of the contact.

Instead, when over the approximate area of the target, the K-Car gunner would throw out a smoke grenade to create a reference point for the OP to use to direct the K-Car onto the target.

Once the target was identified, the K-Car would pull up to its optimum orbiting height of 800 feet and open fire, seeking to kill the enemy or drive him to ground. Meanwhile the G-Cars would fly in a wider pre-arranged orbit, waiting for the the Fire Force Commander's orders to put their stop groups down on the escape routes in a predefined counter-clockwise order. This was a somewhat rigid, slow and cumbersome procedure and was often fruitless because the enemy had time to flee. It was soon realised that the aircraft had to look constantly outside the circle as the insurgents covered the ground at their astonishing rate of 400 metres a minute.

The Fire Force commander would bring in his re-inforcements as soon as possible as he could never have enough troops on the ground and might need a reserve on hand for decisive action or for unforeseen eventualities. When the reinforcements arrived the K-Car would lead their

helicopters through the pattern of landing zones, ordering each G-Car to deploy its troops when the particular landing zone was flown over, to maintain the order of the deployment.

The Fire Force commander would make maximum use of fire from the aircraft into known insurgent positions. He would use the G-Cars for flushing fire so that the K-Car remained on station above the target. Flushing fire or 'Drake' shooting, was also used by the sweep lines. The troops would fire several rifle shots into bushy thickets to drive out the insurgents from hiding places.

Once the enemy was trapped, the troops had to disarm and frisk all insurgents alive or dead immediately. This was to be done because many feigned death only to abscond. Captives would be flown out for interrogation and the area thoroughly searched and all abandoned equipment, ammunition and spent cartridge cases were picked up for ballistic and intelligence purposes and to deny the survivors ammunition. Even if no enemy were encountered, care was taken that nothing of intelligence value was missed. The troops would be recovered or, if appropriate, left to ambush the contact area or to follow up on the tracks of the fleeing survivors. The last task was a full debriefing back at base.



Bush operation in 10 foot high elephant grass around Mount Darwin.

# Major Henry Shelley Dalbiac

Victorian cavalry officer

Celebrated athlete and daring steeplechase rider, Major Henry Dalbiac had a brilliant military career but it ended in a reckless action at Senekal in the South African War. JOHN DAVENPORT tells his story.

HENRY SHELLEY DALBIAC was born on 30 June 1850, the first of four children to Colonel Sir H.E.A. Dalbiac, MP, and his wife Mary. The family seat was Durrington Manor, Worthing. He later attended Eton College between 1863 and 1866 in the House of Mrs Drury. He entered the Royal Military Academy as a Gentleman Cadet in 1868 and proceeded to win the 'Bugle'. He left the Academy with the nickname 'The Treasure' attributed to him.

Dalbiac joined the Royal Artillery on 2 August 1871, and was promoted to Captain in 1881. In November of that year he saw service in Gibraltar before proceeding to Egypt in August 1882 with 'F' Battery, 1st Brigade, Royal Artillery (see 'MI' 66 & 67). He was present at the battle of Tel-el-Kebir, acting as Aide-de-Camp to Brigadier-General W.H. Goodenough during the absence of Major Yeatman-Biggs through illness. General Goodenough commanded and directed with much skill the movements of 42 guns which formed the centre of the British second line. During the battle Captain Dalbiac was severely wounded, having his horse shot from under him.

He was invalided home and received the Egypt and Sudan medal, the Turkish Order of the Medjidie 4th Class, the Khedive's Star 1882 and he was mentioned in General Wolseley's despatches. He later served in India between 1883 and March 1887 whereupon he resigned his commission with the rank of Major and returned to England.

During his civilian life he was the toast of the London social scene with his successful steeplechase career and prowess on the athletics track. He also contributed to many sporting papers and magazines such as *Country Life*.

When war was declared with the Dutch Republic in 1899, Major Dalbiac presented himself at the War Office to offer his services but they were refused on the grounds that it was felt that the South African Field Force was more than a match for the upstart Boer farmers.

After the disasters of Black Week in December of that year it was prudently



Major Henry Shelley Dalbiac.

decreed that more mounted troops should be sent against the mobile Boers. The War Office had a rethink and placed an advertisement in *The Times* stating, 'Her Majesty's Government have decided to raise for service in South Africa a mounted infantry force to be named, "The Imperial Yeomanry". The force will be recruited from the Yeomanry, but Volunteers and civilians who possess the requisite qualifications will be specially enrolled in the Yeomanry for this purpose.'

Major Dalbiac now took an active part in the organisation of raising the 34th Company (Middlesex) Imperial Yeomanry. He was gazetted with the rank of Captain (although he was always known as the Major) on 26 January 1900. The 34th was the first of three

companies formed, the others being the 35th and the 62nd. The 34th and 35th later formed one half of the 11th Battalion, the 33rd East Kents; the 36th West Kents being the other half. The 11th Battalion, for the greater part of its campaigning, was a part of the 17th Brigade, which was commanded by Major-General Boyes, and which in turn was a part of 8 Division commanded by Major-General Sir Leslie Rundle.

The new recruits were ordered to report to Rutland Gate, Knightsbridge Barracks, on 5 January 1900. They were formed up in the quadrangle as Major Dalbiac passed along their lines, scrutinising each man, and asking sundry questions. One of the recruits, William Corner, described him that day: 'This was the first sight of our OC, a man





who was to stamp our company with a measure of his own strong individuality, and who was only too soon to leave us but the remembrance of an example of entire regardlessness of danger, of reckless daring and unconquerable gallantry. He was a very handsome man, of exquisitely cut classical features. Quiet, subdued and sad-eyed. Unofficially he would speak to one in that quick, soft, half-lisping, musical speech of his, but as a soldier, or in the saddle, his whole nature seemed to change, he blazed up with the untameable energy, movement, and habit of speech of one possessed.'

The training of the men over the next six weeks was harsh and sometimes brutal when whips were used as a punishment for any misdemeanour. On 26 January, the 34th and 35th were inspected by HRH the Prince of Wales at Albany Barracks.

Shortly before proceeding to South Africa, although now 49 years of age, Major Dalbiac took part in the race open to all winners of the 'Bugle' trophy at the Royal Military Academy sports and won it! He also took employment as a correspondent representing the *Illustrated London News* at the front.

On 28 February, they entrained to Liverpool where they embarked on the White Star SS *Cymric*. They arrived in South Africa on 23 March and marched to Maitland Camp. Here Major Dalbiac, always a keen horseman, took great delight in going over the remounts with a critical eye and tearing 'hell for leather' over the scrub, often miles from camp. He was ever shouting for 'Sergeant-Major Roller!' He would do it even if Roller were within a few feet of him, as if

he were shouting to the men by proxy. His contempt for the amateur soldier amounted to an eccentricity.

On 19 April the 34th struck camp, and entrained for up-country. Major Dalbiac could not hide his anxiety to push forward in time for Lord Robert's advance from Bloemfontein on to Pretoria.

On 21 April the 34th detrained at Norvals Pont en-route to Bloemfontein, whereupon the company performed its first military duty in assisting to escort a convoy to the Orange Free State capital, which was entered on 5 May. When they arrived at Bloemfontein Waterworks the men and horses were exhausted but Major Dalbiac was for marching on. When they had only got a few miles further General French and his column caught up with them and ordered Dalbiac back to the Drift Camp. Dalbiac's impatience to reach the enemy was growing.

The 34th now joined General Boyes' Brigade and made several reconnaissances in the directions of Ladybrand, Abram's Kraal, Leeuwfontein and Pardevlei but still the 34th Company was to take an honourable position in General Rundle's advance towards Senekal, 18 miles north-west, the following day.

Major Dalbiac had reveille called at 02:30 the following morning and took his 60 men at a gallop, in the dark, up the hill and halted near General Rundle's tent. They dismounted in the long frozen grass and waited for orders. At last the orders came that they were to be the advance guard of the 8th Division. There is no doubt that this arrangement was a highly satisfactory one to Major Dalbiac. As soon as he received permission to start, which was at 05:30, he was off at the gallop, and he continued to gallop until he was very far ahead of the General's force. At 10:00 he called a halt when they came in sight of Senekal. The pace they had travelled at had caused a number of his men to fall out on the way.

Dalbiac did not know if Senekal was still occupied so he ordered his men to stay where they were and he predictably spurred his horse and galloped off into Senekal alone. He rode through the centre of the town and demanded the town's surrender. On questioning the inhabitants he was told that the commandos had gone. He reared his horse up in anger and galloped back across the veld to his men, shouting, 'The damned Boers have cleared this morning'.

He then led the Yeomanry into the town whereupon a few cossack posts were placed on the outskirts and the rest of the company dispersed, some to seek refreshment, others to collect arms. They secured a Free State flag flying on a pole in the street. At this point the Yeomanry were fired upon from a kopje overlooking the town. Major Dalbiac vaulted onto his light chestnut and shouted, 'Let's charge the kopje and turn the devils out!'

He began galloping on up the steep kopje.

His horse fell twice in the climb but the expert horseman pulled it up without dismounting. On reaching the summit he ordered the men who followed him to dismount. While shouting his favourite call, 'Sergeant-Major Roller!', he was shot through the jugular and fell stone dead. Corporal Agrew, who was standing three yards from him, went to see if he was still alive but his mare was hit also and became unmanageable and ran over both him and the dead Major. Agrew was hit next in the arm and belt and fell next to the Major.

In all, on the kopje, five Yeomen were killed, four wounded and thirteen taken prisoner, though six under Sergeant-Major Roller escaped to rejoin the advancing General Rundle.

One of the prisoners, Trooper Lee, removed Dalbiac's wristwatch from his body to send home to Colonel Dalbiac but the Boer guard saw him and confiscated the watch for himself. He then proceeded to remove every item of value from the body including Dalbiac's medal ribbons. Lee complained to the Boer Commandant about the watch and it was returned.

When Rundle's force arrived later that day, the Major's body and those of the four men killed with him were recovered from the kopje and buried with military honours in Senekal cemetery, the General and his Staff attending the funeral.

The General recommended Sergeant-Major Roller for a commission, which was confirmed shortly after. As normal practice on active service, Major Dalbiac's kit was offered for sale to the men and the bidding was spirited for many wanted mementoes of their gallant CO. Roller bought much that was necessary to him now that he was an officer.

The name of Major H.S. Dalbiac is inscribed on no less than four memorials in England: The Royal Artillery memorial in St James's Park; Eton College memorial; St Jude's Church, South Kensington; and in St Paul's Cathedral.

The 34th and 35th Companies of the Imperial Yeomanry continued the war the way Major Dalbiac would have wished, before sailing for home on 27 June 1901, suffering casualties amounting to fifty per cent of its fighting strength.

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*South Africa and the Transvaal War* by L. Creswicke.  
*With the Flag to Pretoria* by H.W. Wilson.  
*The London Gazette*, 31 October 1882.

## Opposite

Peter Dennis' painting shows, top: Captain Henry Dalbiac, Royal Artillery, Tel-el-Kebir, August 1882. Blue jacket edged all round with gold cord; scarlet collar edged gold with gold lace at the top denoting rank; gold cord loops down the front of the jacket with ball buttons; gold cord along the back seams, forming a crow's foot at the top and Austrian knot at each side of the waist; shoulder straps plaited gold wire lined blue; Austrian knot seven inches deep on each sleeve; blue trousers with scarlet stripes 1½ inches wide down each side seam (mounted order); Wellington boots and brass spurs; black sable busby with red cloth bag, black leather chinstrap and brass buckle; white egret plume; half-basket steel hilted sword, gold cord with ecorn; steel scabbard; blue Morocco leather swordbelt with gold lace; gilt S hook fastening; sabretache of blue Morocco leather faced with blue cloth; 1½ inch lace surrounding the Royal Arms with a gun below, with an oak and laurel wreath and the motto 'Ubique' above the gun and 'Quo fas et gloria ducent' below it. Bottom: Major Henry Dalbiac, 34th Company (Middlesex) Imperial Yeomanry, Senekal, May 1900. This shows Dalbiac riding up the kopje a moment before being shot. He wears the standard khaki uniform and bush hat of the period and a bandolier of rifle ammunition across his chest.



# D-Day to Victory

Eisenhower called it the Great Crusade. TERRY CHARMAN of the IMPERIAL WAR MUSEUM describes some of the exhibits to be seen in their commemorative exhibition.

To commemorate the fiftieth anniversary of D-Day, the Imperial War Museum is mounting a major exhibition which runs from 18 February 1994 until the 25 June 1995. Drawing upon the Museum's vast collection of film, documents, photographs, sound recordings, and exhibits, the exhibition traces the Allied campaign from the early planning stages of the Normandy invasion to VE Day, 8 May 1945.

One of the central features of the exhibition is a specially commissioned model of a D-Day landing beach made by Chris McCarthy of the Department of Exhibits and Firearms, and based on research by David Parry of the Department of Photographs. The beach depicted is SWORD at about 7.55am on 6 June 1944. LCAs (Landing Craft Assault) from HMS GLFNEARN are disembarking the second assault wave of the 8th Brigade Group, 3rd British Infantry Division on the ebb tide. The troops comprise support companies of the 1st Battalion The South Lancashire Regiment and assault engineers of 629 Field Squadron and 246 Field Company, Royal Engineers. They are being met by heavy fire from the German defenders, men of 736th Infantry Division. Various armoured fighting vehicles which landed during the initial assault can be seen on the beach, and a number have been disabled by anti-tank fire. Amphibious tanks (Sherman DDs) of the 13th/18th Royal Hussars are "shooting in" the attack, while specialized assault armour (the "Funnies") of 79th Armoured Division are trying to deal with German strongpoints and establish exits from the beach. "C" Company of 1st Battalion South Lancashires which landed in the first assault wave can be seen cleaning houses and attacking enemy positions from the west. Supermarine Spitfires of RAF Fighter Command fly over the beach at low level, while providing air cover for the invasion forces. Some 75,000 British and Canadian troops were landed on SWORD, GOLD and JUNE beaches before midnight on D-Day, at a cost of approximately 3,000 killed, wounded and missing.

Other exhibits on display include the uniform and equipment of a British

infantryman equipped for landing on D-Day, armed with a .303 Rifle No. 4 Mark 1. In addition to the normal battledress and webbing he has the new Mark II steel helmet and light assault respirator specially issued to assault formations of 21st Army Group — the Allies feared that the Germans would use poison gas against the invading troops. Around his body is an inflatable flotation belt. A White Ensign flown on Landing Craft (Tank) 627 on D-Day is also included, as is a sea sickness bag issued to the troops, together with invasion currency. Items from the German side include the camouflaged jacket and equipment as worn by members of the Waffen SS in Normandy and a 7.92mm Kar 98 rifle captured on D-Day by Major R. A. Humbert, 2nd Battalion The Hertfordshire Regiment, No. 9 Beach Group on GOLD beach. Exhibits from later stages of the campaign include a fragment of a Horsa glider and an airborne supply pannier from Arnhem. The pannier landed in the garden of the apothecary in Oosterbeek which at the time was in no-man's-land. It was retrieved by the De Wit family and used as a cradle for their one year old daughter Maryke. The pannier and glider fragment were given to former Staff Sergeant Desmond Page when he returned to Arnhem after the war. From the Battle of the Bulge there is a bullet-dented steel helmet worn by 1st Lieutenant Ben Rugg during his service as acting Company Commander of "E" Company 2nd US Infantry Regiment, in 1944. Lieutenant Rugg was decorated for bravery — his medals are also on display — and was twice wounded during the Ardennes offensive. The other allies are represented by such items as the battledress blouse worn by Lieutenant Jean Henri Close who served with the 1st Belgian Brigade and who took part in the liberation of Brussels. Artefacts from the women's services include the service dress jacket worn by Sister Mary Mulry who served as a Lieutenant with Queen Alexandra's Imperial Military Nursing Service attached to the British 1st Corps in France and Belgium. The vital rôle played by members of the French resistance and Special Operations Executive are represented by such items as a 9mm Sten Mark III sub-machine gun dropped to a French Resistance group at Fiers (Orne), Normandy on 4 February 1944, and false identity documents and codes used by Anthony Brooks DSO, MC, one of the youngest of SOE's agents. On display too is

the cuffband of the 2nd SS Panzer Division DAS REICH. This unit was refitting near Toulouse when the Allied landings took place, but could not reach Normandy for over a fortnight due to the attentions of SOE saboteurs and Resistance snipers.

A wide range of documentary material is also displayed. Items include General Montgomery's hand-written notes for his final presentation of the plans for OPERATION OVERLORD in the presence of King George VI, Churchill and many senior Allied officers at St Paul's School, London 15 May 1944. There is the flying log book of Flight Sergeant F.R. Bagshaw of the Royal Canadian Air Force. As an air gunner with 297 Squadron, he took part in phases TONGA and MALLARD of OPERATION NEPTUNE, dropping airborne troops and towing in a Horsa glider which landed close to Caen. From the ground troops comes the wireless log for the period of 9-20 June 1944, kept by 2nd Battalion The Essex Regiment. On 11 and 12 June this unit fought in one of its bloodiest battles, for Verriers Wood, later known as Essex Wood. In the extract displayed they are "surrounded by enemy tanks" and "being shelled".

More personal documentary items include a postcard from prisoner of war camp Stalag XIB written by Private James Sims of the 2nd Battalion The Parachute Regiment. Sims was wounded in the leg on 19 September 1944 near Arnhem Bridge, and was captured the following day.

The Department of Printed Books of the Museum is well represented in the exhibition with maps, contemporary newspapers and aerial propaganda leaflets including one dropped in France after D-Day, urging local inhabitants to leave the area before an Allied air offensive which begins "Take to the Fields! You haven't a minute to lose!" The Department of Sound Records growing collection of taped interviews and reminiscences has meant that the visitor to the exhibition can, through the actual words of those who were there, experience the extremes of emotion experienced by the men and women who took part in the campaigns, from high ranking commanders to those in the thick of the fighting.

Of D-Day Stalin said: "One must admit that the history of wars does not know any such undertaking so broad in conception and so grandiose in its scale and so masterly in execution... history will write this down as an achievement of the highest order." •



# The Tomb of Lyson and Kallikles

Macedonian Warriors, 3rd Century BC

In the remarkably well-preserved wall paintings of a tomb in northern Greece are the details of arms and armour that allow DR. NICK SEKUNDA of Manchester University to reconstruct the appearance of ancient Macedonian warriors.

The tomb of Lyson and Kallikles was discovered in 1942 by C.I. Makaronas in the Macedonian village of Leukadia. Euippos, son of Aristophanes, constructed the tomb to house the remains of his brothers Lyson and Kallikles, whose names appear on the lintel over the entrance to the burial chamber. The cremated remains of all three brothers were interred in three niches in the north wall opposite the entrance: Euippos on the left, Lyson in the centre, and Kallikles on the right. Below this first row of three niches, a second row housed the remains of their three wives. Euippos seems to have died without issue, but the descendants of Lyson were interred in niches along the west wall, and the descendants of Kallikles along the east wall. Along both sides only the first three niches were utilized, each occupied by a further generation of the family, while the fourth remained vacant.

The fact that both sides of this obviously wealthy and important family ceased to use the tomb at the same time is surely significant: probably the family lost its lands and positions as a result of the Roman settlement which followed the defeat of Macedon at the Battle of Pydna in 168, or during the course of the Macedonian revolt against Rome which followed in 149-146. The letter-forms of the inscriptions above the last set of niches point to a date around the middle of the second century, so the later date is perhaps more suitable. Thus the Tomb would have come into use some time during the second half of the third century. The pottery found in the Tomb ranges through middle to late Hellenistic styles. Furthermore, it would seem that Lyson and Kallikles both died at roughly the same time, as the inscription above the door-lintel suggests that the surviving brother Euippos erected the tomb on behalf of his two dead brothers, and the fact that the tomb is decorated with military equipment suggests that the two brothers died in battle. Perhaps, then the death of the brothers is associated with one of the campaigns of Antigonos Doson or of Philip V.

## Military Paintings

The tomb-chamber has the typical shape of a Macedonian tomb: a square plan, with each wall nearly four metres long, topped by a barrel vault. Thus two lunettes are formed; one above the south wall through which the entrance passes, and a second opposite above the north wall, which houses the niches once containing the remains of the three brothers. Both lunettes are decorated with paintings of weaponry. If all this weaponry is taken together there are, in general, two of everything. On the left-hand side of each lunette a sword with an eagle-headed hilt is shown, while on the right-hand side of each lunette this is balanced by a sword with an ear-shaped hilt. It is clear that the same two

swords are being shown on each lunette, but reversed. One should note, however, that the ear-shaped hilt is coloured differently on each side: presumably this does not represent an artist's error, but actuality. The baldric of this sword is also not duplicated accurately, but in this case there does seem to be some error on the part of the artist, who, it would seem, has negligently transferred the black and blue of the baldric of the sword with the eagle-headed hilt, to the sword with the ear-shaped hilt, when he depicts the rear view of the latter.

Similarly the two helmets shown on the north lunette are repeated, propped up on top of two cuirasses, on the south lunette; the red helmet on the right, and the yellow



This coin shows the blazon decorating the shields used by the *Chalkaspides* regiment during most of the reign of Philip V. In 214 the twenty-three year old king underwent a metamorphosis whilst staying in the house of Aratos, general of the Achaean League, in Argos. The Macedonian royal house was descended from the Argive hero Perseus, and henceforward Philip identified closely with his divine ancestor. Philip seduced, abducted and then married Polykratela, the wife of his host's son, Philip's first son, who was to lose his throne to the Romans, was called Perseus.



helmet on the left, in both cases the helmets shown on top of the cuirasses have become rather schematized, and in the case of the red helmet the artist has erroneously transposed the colours of the cheek-piece, showing a silver metal cheek-piece edged in yellow metal. Apart from these minor difficulties, however, it is clear that the artist has chosen to show two complete suits of armour. Originally one would have belonged to Lyson and the other would have belonged to Kallikles. The aim of this article is to reconstruct the two original assemblages of military equipment by matching one piece of armour with another, and, if possible, to identify the two different regiments to which these two uniforms belonged. Before going any further it is possible to establish, from the evidence given above, the red helmet belongs to the cuirass on the right. It is necessary to have recourse to external evidence, however, to make any further associations.

### Bronze Shield

The Aemilius Paulus Monument at Delphi was erected by Aemilius Paulus, the Roman general who commanded the Roman forces at the Battle of Pydna, to commemorate his victory.<sup>2</sup> The dress and equipment shown being used by the Macedonians on this monument is, therefore, in use at least one generation later than that shown in the Lyson and Kallikles tomb. Nevertheless, given a certain conservativeness in the uniforms traditional to different regiments, which is a commonplace throughout military history, it is reasonable to expect that the equipment shown will be slightly different, but with broad similarities.

A number of figures on the Aemilius Paulus Monument use heavily embossed, highly convex, bronze shields similar in style to that shown in the south lunette of the tomb. The decoration shown on the different shields of the monument varies slightly. This variation could be due to careless rendition by the sculptor, but it is more probable that differences between battalions or contingents within the same regiment are being shown. All these shields, however, differ markedly in their motifs of decoration from the shield painted in the tomb. For example, the star with bent rays, or 'whirlygig', appears on the Delphi shields; whereas this motif is completely absent from the Tomb shield. These differences are to be explained by chronology. Although the stylistic development of these types of shields has not been fully worked out yet, P.J. Callaghan<sup>3</sup> has demonstrated that the whirlygig motif appears only in later examples.

Our shield compares best with that once shown in sculptural fragments recovered from the Sanctuary of Amphiaraus at Oropus.<sup>4</sup> In both shields the shield-rim is edged with concentric lines, and the semi-circles are filled with a triangle of three lines,

and the semicircles are filled with a triangle of three pellets, and are edged with three concentric rings. So they are obviously very close in date. There is still, however, one considerable difference between our shield and the Oropus shield in as much as the semi-circles around the edge of the Oropus shield are separated by pellets, whereas the semicircles around the edge of our shield are separated by small thunderbolts. Again the variation between thunderbolts and pellets could be explained by differences in battalion or contingent, but it is perhaps more plausible to see the difference as being caused by date. If anything, the Oropus shield is likely to be slightly later than our shield, as lines of pellets used as a motif to separate the semi-circles only come in with the later shields. The date of this marble shield from the Sanctuary is not certain, but it may date to the reign of Philip V of Macedon.

The bronze shield shown in the paintings from the Tomb of Lyson and Kallikles is remarkable as it has no blazon in the centre. One would normally expect any Macedonian shield to have as a blazon, either the monogram of the current monarch or his badge (frequently the royal portrait idealized as some god), or at least a star or some other 'Macedonian' symbol. Periodically new shields would be issued to the army with new blazons, typically upon the accession of a new monarch. Presumably the omission of any blazon in our shield is deliberate, and this consideration perhaps permits us to speculate that the tomb was built during the reign of Antigonos Doson (229-221 BC). Strictly speaking Doson ruled as regent for the infant Philip, who was aged only sixteen when Doson died. Upon Doson's assumption of the regency following the death of Demetrius II (239-229 BC) shields without blazons may have been issued to the army in order to signify the constitutional position of the new monarch.

One figure from the Aemilius Paulus Monument is of supreme interest, as it shows a helmet associated with this type of shield. This helmet is clearly a later version of the red helmet shown in the tomb, as both have a ridge crest. The helmet of the Aemilius Paulus Monument is less full than ours, but this difference is, again, probably due to date. Furthermore, it has to be admitted that the standard of workmanship shown on the Monument is, in general, poor, so it would perhaps be wrong to argue too closely over such details. We can now, therefore, associate the red helmet, and the cuirass which belongs to it, to the embossed bronze shield shown in the centre of the south lunette.

### Chalkaspides Regiment

As long ago as 1910 the eminent French archaeologist A.J. Reinach established that these large bronze shields belonged to the Macedonian regiment known as the

*Chalkaspides*, or 'Bronzeshields'. These shields are sometimes called Macedonian Shields by modern authorities, but this is probably quite wrong, or at least misleading. Reinach dubbed this shield the *chalkaspis*, and, although this word is not found in any ancient text where it certainly relates to the shield carried by the *Chalkaspides* Regiment, his suggestion seems to be quite sound. The *chalkaspis* is, in fact, nothing more than a 'Macedonian' version of the hoplite shield, or more accurately a 'Hellenistic' version — for its origin is unknown, and such shields were used by many Hellenistic armies other than the Macedonian. It tends to be somewhat smaller than the hoplite shield, in general not much more than 70 cms. in diameter, and does not have the offset rim which, more than anything else, distinguishes the hoplite shield. The *chalkaspis* does not have a separate rim, but curves uniformly towards its edge.

The *Chalkaspides* were an infantry regiment: all troops shown using this shield on the Aemilius Paulus Monument are on foot, and so, of course, the infantry greaves must belong with this regiment too. The shape of these greaves is interesting. They are of a typically Hellenistic shape, reaching up the leg to above the knee, which foreshadows the type of greaves used by the Romans. Such greaves had to be left open behind the knee to let the leg articulate and it seems they were normally held in place by garters above the ankle and below the knee. It is uncertain whether footwear would have been worn or not. In the Classical period footwear was, in general, rarely used by the infantry, but by the second century the situation has changed completely. Probably footwear had come into general use among the infantry by this time, but troops who wore greaves would only have been able to wear low sandals, not boots which would have interfered with the greaves.

The tunic worn underneath the cuirass

### Opposite

The south lunette. In the centre is an embossed bronze shield flanked by two cuirasses, topped by helmets, of identical type. The cuirass itself, above the groin-flaps and belt, seems to consist of four plates: a breast-plate, a back-plate (not shown), and two large side-plates. Two shoulder-guards, rising from the back-plate it seems, are secured to the side plates at the front by two studs. The helmet on the left is yellow with a white visor, while the helmet on the right is red with a blue visor. The north lunette. In the centre a Hellenistic cavalry shield is shown. The two swords shown hanging at the sides of the south lunette are repeated here in a reversed position. The shape of the end of the sword with the ear-shaped hilt on the right is identical to the other sword opposite, and terminates in a shape of identical type, consisting of a flattened bronze sphere fixed on a short cross-piece. (Dr. S.G. Miller).





would, presumably, have been red: the same colour as the helmet. It is interesting to note the combination of red and navy-blue as the distinguishing colours for the *Chalkaspides* Regiment, as red and blue are the colours of the tunics and helmets of the infantrymen on the Alexander Sarcophagus.<sup>6</sup> Thus far we have separated one set of equipment from the other with the exception of the two swords. Before turning to these, however, let us take a look at the second set of equipment.

### Cavalry Shield

The second shield, which is shown in the centre of the north lunette, is a typical Hellenistic Greek cavalry shield. Such shields are shown on a huge number of Hellenistic representations of cavalrymen.

Greek cavalry in the fourth century, apart from Tarentine mounted javelinmen who used very small circular shields, did not use shields at all. Large circular cavalry shields of the type shown in the north lunette only come into use in the early third century. In all probability they were introduced by the Galatian invaders in the 270's, but this has not been firmly established yet.

Hellenistic cavalry shields were large, about a metre in diameter, and circular in shape. They seem to have been made of wood faced with leather. At first these shields were reinforced in the centre by a circular bronze umbo. The umbo could vary in size. The bronze umbo of the shield shown in the tomb is, obviously, quite large, and covers the majority of the shield's surface. Other representations of cavalry shields, which may be earlier in date, have much smaller bosses. A second type of cavalry shield, much more heavily reinforced with a rib running down the centre of the shield as well as the umbo, comes in somewhat later on, either at the end of the third century, or the beginning of the second. Ribbed cavalry shields were also used by the Roman army from the Second Punic War onwards, and for this reason it is very difficult to distinguish the Roman cavalrymen from the Macedonians on the Aemilius Paulus Monument. Some cavalrymen though, who are presumably not Romans, retain the bossed shields. The shield from the Lyson and Kallikles tomb, however, dates to the third century, before the ribbed cavalry shield had come into vogue in Greece.

### Antigonid Cavalry Regiments

Unfortunately very little information has survived concerning the cavalry regiments of the Antigonid army, which makes the task of identifying the regiment to which the cavalryman belonged rather more difficult than was the case with the *Chalkaspides* infantryman. Nevertheless we do have a few clues to work with. In the first case it is clear that the family of Lyson and Kallikles was a rich one, so it would be reasonable to guess that both were officers, and that the cavalryman belonged to an elite regiment. The elite cavalry regiment in Alexander's army had been the Companion Cavalry, and its distinctive dress was a yellow cloak with a purple border.<sup>7</sup> Throughout the Hellenistic period the yellow cloak continued to be a distinguishing feature of the regular cavalry regiments of the various Hellenistic monarchies, and a red, purple, or maroon border signified an elite regiment, whether it was called the 'Companion' regiment or not.

We might cite as examples a Ptolemaic relief from Alexandria, and the warrior from the Great Tomb at Leukadia.<sup>8</sup> This second figure is of particular interest because, although the date is disputed, it represents a Macedonian guard cavalryman of the early third century.

The colours of the elite regiment of the army, would have been yellow and some shade of red or purple. The cavalry helmet from the tomb is coloured yellow with red (and black) facing colours. This colour combination indicates that the deceased would have belonged to an elite Macedonian cavalry unit. Our sources refer to 'The Cavalry of the Court' (Polyb.4.67.6) and the 'Sacred Squadron' (Livy 44.42.3), but it is difficult to work out exactly how these various terms related to each other (ie. whether they are separate units, different terms for the same unit, different sub-units of one guard cavalry regiment, or what). This difficulty notwithstanding, we do seem to have the uniform of an officer of a guard



Macedonian horseman from the Aemilius Paulus Monument. Note that the cuirass, although also different from the cuirasses shown in the paintings from the Tomb, and also a 'muscle' cuirass, is of a different pattern to those used by the *Chalkaspides* Infantry shown on the Monument. This cuirass, being a cavalry cuirass, does not curve downwards over the abdomen, but is straight at the bottom, and is fringed by two rows of groin-flaps, not one. (Photo after Kähler).

cavalry unit, whatever its precise title may have been. The white plumes on the sides of the helmet are probably badges of rank. A further facing colour shown as a second band and as trimming on the helmet, and as piping on the *pteruges* of the cuirass, is black. I am not sure of the significance of this black facing colour, but it is perhaps worth making a comparison with the black piping shown on the *pteruges* of Alexander's cuirass as shown on the Alexander mosaic. Perhaps they constitute some kind of squadron, rather than regimental, facing colour.

#### Iconography of the Cavalry Shield

If this cavalryman does, indeed, belong to an elite cavalry regiment, it is possible that the two symbols which are depicted on his shield, a star and a wreath of laurel or myrtle, may also have some regimental or other significance. The eight-pointed star constantly recurs as a symbol in Macedonian contexts, and is frequently claimed to be a badge of the Macedonian royal house. Although the star cannot be claimed to be unique to Macedonia, it is possible that it may have developed connotations connected with the royal house within a Macedonian context. Coins of Tarentum dating from the period of the Alliance with Pyrrhus show cavalrymen with stars on their shields, and it is possible that the cavalry shown belong to one of Pyrrhus' elite regiments. Otherwise there is little relevant evidence concerning the use of this kind of star as a cavalry shield-device during the Hellenistic period.

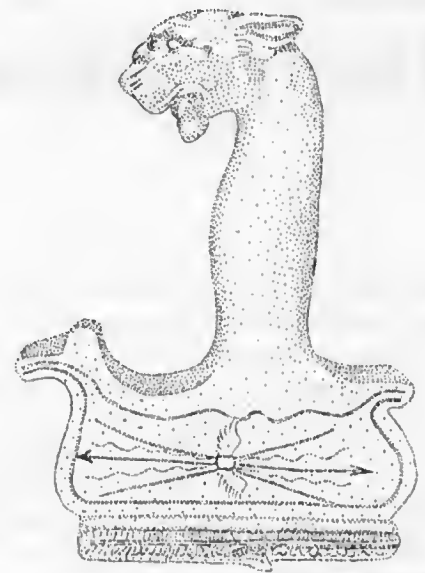
Even less is known about the significance of the wreath, other than that it is a traditional symbol of victory. Later on, elite Roman cavalry units came to be awarded the title *torquata*, or 'wreathed', if they had been awarded a wreath in token of a distinguishing exploit, and in Imperial times such units, it seems, carried the badge of a laurel wreath as a shield device. It is possible that the origins of this iconographic convention lay in Macedonian military practice.

#### Swords

Only one further problem requires resolution: which sword belongs with which regimental uniform? Swords with ear-shaped hilts are extremely common during the Hellenistic period, and it would be reasonable to suppose they were used by regiments of the line. Swords with animal-headed hilts, though not rare, are far less common. They are recognizably 'of a type', just as, for example, Napoleonic light-infantry sabres are 'of a type', and we may suppose that their use was restricted to certain types of regiment. The fact that the sword with the eagle-headed hilt is both more ornate than the sword with the ear-shaped hilt, and seems to be made of cast bronze, suggests that it should go with the guard cavalryman.



Two animal-headed sword hilts from Dodona. The regiment and army of origin of these hilts is unknown, and speculation is pointless, for such votive weaponry can equally well be a personal possession offered to the god (usually on retirement or return from foreign parts), or booty



captured from the enemy. It is interesting, though, to note the similarity of this eagle-headed hilt to the similar example in the Tomb paintings. It is just possible that this hilt-type was used by the same regiment earlier on in its existence. (Drawings: N. Sekunda).

Surviving examples of animal-headed hilts of this type are inevitably made of bronze. They have usually become detached from their iron blades, which have been eaten away by corrosion through the millenia. One pattern of swords of this type, with crane-headed hilts, were, however, furnished with bronze blades, of a curving shape suitable for cavalry. Two examples of this pattern have survived. One, which was probably found at or near the Sanctuary of Dodona, is in the Karapanos Collection (nr.256) in the National Museum, Athens. The second has been discovered recently in a tomb at Prodrumi in Thresprotia, together with two helmets and two cuirasses.<sup>10</sup> These cuirasses are 'muscle' cuirasses, of a type specially manufactured for cavalrymen, with a wide lower edge to allow the wearer to ride comfortably. Furthermore the tomb did not furnish any remains which could be associated with shields, another factor suggesting that the deceased was a cavalryman rather than an infantryman. Both the archaeological associations of the second example, and the curving blades of both examples, suggest that this pattern of crane-headed sabres seems to confirm an association of the eagle-headed sword with the cavalry equipment. It is unfortunate that the sword is only shown sheathed in both representations, as this means we cannot be certain of the shape of the blade. One might note, finally, that the sword is shown with a baldric coloured black and blue, whereas one would have expected some combination of the regimental colours yellow and red, or perhaps black. The baldric going with the

sword of the *Chalkaspides* infantryman, on the other hand, is coloured red and black, not the red and blue one might have expected. Given the associations of bird-headed swords with regiments of guards or of cavalry, however, these doubts are not sufficient persuasion that the swords have been incorrectly attributed.

#### Notes:

- 1 Charalambos I. Makaronas & Stella G. Miller 'The Tomb of Lyson and Kallikles' *Archaeology* 27 (1974) p.248-259.
- 2 Heinz Kähler *Der Frines vom Reiterdenkmal des Aemilius Paulus in Delphi* (Monumenta Artis Romanae V, Berlin 1965).
- 3 P.J. Callaghan 'Macedonian Shields, Shield-Bowls and Corinth: a Fixed Point in Hellenistic Ceramic Chronology?' *Athens Annals of Archaeology* XI (1979) p.53-60.
- 4 V.Chr.Petrakos *Ho Oropos kai to Hieron ton Amphiaraiou* (Athens 1968) plate 46.
- 5 *Bulletin de Correspondence Hellenique* 34 (1910) p.444-6.
- 6 Nick Sekunda & Angus McBride *The Army of Alexander the Great* (Osprey MAA 148, 1984) p.27.
- 7 *ibid* p.17.
- 8 *Philip of Macedon* ed. Miliades B. Hatzopoulos & Louisa D. Loukopoulou (Ekdotoke Athenon S.A., Athens 1980) fig. 48 & fig. 46.
- 9 Gilbert Picard *Roman Painting* (London 1970) p.3 58-9 (figure bottom left).
- 10 Angelos Choremis "Metallic Armour from a tomb at Prodrumi in Thresprotia" *Athens Annals in Archaeology* 13 (1980) p.3-20.



# Henry Alexander Ogden

PETER HARRINGTON, curator of the Anne S K Brown Military Collection at Brown University, chronicles the career of a major American military artist.

HENRY ALEXANDER OGDEN was born in Philadelphia on July 17, 1856, but moved to Brooklyn at an early age, where he received considerable art training at the Brooklyn Institute and the Brooklyn Academy of Design. He also studied at the National Academy of Design and the Art Students League of New York. Ogden was fortunate in studying the practical side of illustrative art when, at the age of 17, he joined *Frank Leslie's Illustrated Weekly* as a staff artist, travelling extensively in Europe and the United States.

It is difficult to estimate how many illustrations Ogden did for *Leslie's* as many of the pictures were unsigned but it is apparent that all manner of subjects were covered by him. One of his tasks was to

accompany Mr. Leslie with a party of eleven friends and employers on a trip to the American West in the spring of 1877. The result of this was almost 200 illustrations in *Leslie's*, many of them by Ogden and his colleague Walter R. Yeager. As *The San Francisco Chronicle* described the team, 'He [Frank Leslie] has a photographer and two promising young artists whose nimble fingers have been constantly employed since their departure from New York...' Two years later, Ogden was a member of a commercial expedition to Mexico and furnished *Leslie's* with various sketches.

Other Western illustrations drawn in Texas by Ogden appeared in *Leslie's* in 1880, but in the following year, Ogden resigned from the paper to become a free-lance artist, and obtained employment as the New York artist for the Strobbridge Lithographic Company of Cincinnati where he worked on and off until his retirement in 1923. Nonetheless, he continued providing illustrations to papers, magazines and independent publications such as *Harper's*

*Weekly*, *The Youth's Companion*, *The Christian Herald*, *Harper's Bazaar*, and the children's magazine, *St. Nicholas*, mostly of historical costume pieces, such as *Washington leaving New York* and *Disbanding the Continental Army at New Windsor* both reproduced in *Harper's Weekly* in 1882 and 1883 respectively. His picture of *Washington at Newburgh* was also painted around this time and was Ogden's particular favourite.

It was his interest in the Colonial and Revolutionary times that led Ogden to work on a tremendous enterprise entitled *Uniforms of the United States Army* published in different forms between 1890 and 1907. His artistic ability attracted the attention of the Quartermaster General of the United States Army, by whom he was employed, under the authority of Congress, to prepare designs for coloured plates of all the uniforms of the army from its inception. The project started in the mid-1880's when Ogden submitted 12 water-colours of contemporary uniforms which were used in the *Regulations for the*



American Army 1779-1783, Commander In Chief, Alde de Camp, Line Officers and others, painting by H.A. Ogden.



American Civil War uniforms, Maj-General Grant with Staff and Line Officers, Enlisted men (full dress), painting by H.A. Ogden.

*Uniform of the Army of the United States*, published under the direction of the Quartermaster General in May 1888. Following this, Ogden embarked on the major project.

Correspondence in the National Archives provides some information on the background to the work. The artist worked on seventy paintings depicting varieties of uniforms worn between 1774 and 1888 (about 350 uniforms in all). At one time Ogden set up his studio at Fort Jay on Governor's Island off New York City and there he examined various uniforms sent to him from Washington D.C. For each drawing he created five soldiers of different rank, posing them in a typical military setting. One writer described his work as follows: 'The paintings have a robust, masculine quality with a touch of naivete that adds to their charm. Ogden's younger officers are a dashing, mustachioed lot; the higher officers are grave and dignified; the foot-soldiers are keen-eyed and loyal.' For each plate, Ogden received \$100.

Forty-seven of the pictures were published under the title of *Uniforms of the Army of the United States* in 1890 by the Secretary of War and prepared under the supervision of the Quartermaster General's Office. In addition, the portfolio contained printed extracts from various dress regulations and other information. Simultaneously, forty-four plates lithographed by G. H. Buek were published

by R. M. Whitlock of New York in book form with a text on the background of each uniform by Henry Loomis Nelson (1846-1908), who was editor of *Harper's Weekly* from 1894 to 1898 before going into academic work. An advertisement for the book appeared in *Harper's Weekly* in February, 1890, with seven illustrations after Ogden's plates and a lengthy text by Lummis. Ogden supplied supplemental plates of United States uniforms covering the period from 1898 to 1907. Another writer stated that 'Mr Ogden sought to catch the spirit of the times in the different plates, and wherever possible he made his figures portraits of men who were prominent in the army... As a result, these groups of soldiers seem to live, and a plate of uniforms becomes a scene from life.'

It was during this period that Ogden produced many illustrations for several books. He provided the pictures for Horace E. Scudder's *George Washington, an historical biography* in 1889, and uniform plates and illustrations for *The Pageant of America* published by Yale University in the late 1920's. The costumes and uniforms for the *Chronicles of America* Picture Corporation were the work of Ogden. Another project was to provide illustrations of scenes and uniforms for E. M. Avery's ambitious seven volume work, *A History of the United States* published between 1904 and 1910. He illustrated *Our Army for Our Boys* in 1906, was co-author with H.A. Hitchcock of *The Boys Book of Famous Regiments*

containing 33 plates published in 1914, *Our Flag and Our Songs* in 1917, and author and illustrator of *George Washington, a Book for Young People* in 1932.

While several details of Ogden's uniform plates have been criticised, it is generally felt that he was a pioneer in his critical research of the clothing and uniforms of the Revolution for his pictures. He had an acute eye for detail and his large collection of original uniforms and weaponry provided some measure of authenticity to his work. He was a member of the New York Historical Society and the Illustrators Society, and in his day, was regarded as the greatest authority on Colonial costumes. His advice was constantly sought after by actors and producers for such events as the Washington bicentennial, the Hudson-Fulton Celebration of 1909, and other historical pageants. He died on 14 June, 1936, at Englewood, New Jersey, aged 79●

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US Infantry 1898-1900, field service dress, painting by H.A. Ogden.



US Infantry 1902-07, full dress, armed with US Magazine Rifle Model 1903, painting by H.A. Ogden.



# Colt Automatic in British Service

The M1911 Colt Automatic is the classic weapon of the US Army, but in World War One it was bought to supplement the small arms of the British Army. JOHN BODSWORTH describes this chapter in its history.

The turn of the century saw numerous designs of automatic pistols being developed, with varying degrees of success. In 1903 Webley began work on an automatic designed to fire the rimmed .455 service revolver cartridge, but changed soon to a rimless cartridge. The pistol went through numerous development stages before finally being introduced as the Pistol, Self-Loading, Webley & Scott, 0.455-inch, Mk.I. However, it was a large and heavy pistol, with a complicated mechanism that was prone to malfunction. The Royal Navy were the first to accept it into service, together with the Royal Marines, in 1912. In 1913 some 100 Webley Automatics were issued to the Royal Horse Artillery for trials, with a further batch to the Royal Flying Corps, in 1915.

With the outbreak of the war in August 1914, Britain realised it would need to raise a large army to fight in its first European war since 1815. Finding volunteers was not a major problem, equipping them was another matter. Britain looked around for countries not involved in the conflict to try and make up this shortfall. Unfortunately, there were few countries with the necessary firearms industry not already involved. Although a number of small arms were purchased from Spain and Japan the largest supplier was inevitably the USA.

The process of tooling-up a factory to make a completely new firearm from scratch is a rather lengthy process. However, in the

short term it is possible to take an existing firearm and adapt it to fire a cartridge of a similar calibre. Prior to the war the US Army had adopted the M1911 .45 Colt Automatic Pistol and the ammunition for this was very similar to that used in the .455 Webley Self-loading Pistol. As a stop gap measure some Colt Automatics in calibre .455 were ordered, the first shipments beginning in July 1915. About 13,000 were eventually delivered, of which 600 were non contract pieces to be sold commercially through the London Armoury Company.

Exactly who were issued with them during the First World War is rather difficult to ascertain. No official documentation relating to their use during this period has yet come to light. The most obvious choice must be the Royal Navy, possibly the Royal Marines, the Royal Horse Artillery, and the Royal Flying Corps, who were already in possession of the Webley Self-loading pistol. This would be a logical step, as it would not further complicate the distribution of ammunition. Additionally those already trained in the use of an automatic pistol would already know the fundamentals. The commercial items were perhaps intended for purchase by officers.

Initially the main task of both side's air arms was reconnaissance and observation. This soon changed as airmen began to take up pistols, rifles and even shotguns to engage enemy aircraft. Automatic pistols had an advantage over revolvers in that they had a greater ammunition capacity and were easier to reload. The standard Colt magazine contained seven rounds, but some extension magazines capable of holding twenty rounds were manufactured. However, a problem was caused using automatics in the confined space of a cockpit, namely the ejection of spent

cases. In an effort to solve this problem, some Colts were fitted with wire case catchers. The 'Royal Flying Corps Cartridge Deflector' was invented by William Evans Ltd., London. In 1915 fixed synchronised machine guns were developed, obviating the need for pistols or rifles.

Externally the .455 Colt Automatic is almost identical to the .45 model, but is easily identified by its markings. The right hand side of the slide is stamped COLT AUTOMATIC CALIBRE .455, while the latter is stamped MODEL OF 1911 U.S. ARMY. These pistols have a serial number with a W prefix. The W prefix indicating that the pistol was chambered for the .455 Webley self-loading cartridge. They were made in batches with numbers ranging from W29,000 to W124,000.

The receiver has British inspection and acceptance marks, and the barrel bears British proof marks along with .455. The base of the magazine is also stamped CAL .455 ELEY. In RAF service it was found that particular magazines functioned better in certain pistols, so were marked accordingly with the pistol's serial number. This does not seem to have been a problem with the .45 Model. Finally those in service with the RAF were also hand stamped RAF on left hand side of the receiver, just above the trigger guard.

The Colt Automatic was built to generous tolerances, making the replacement of worn or damaged components a simple exchange procedure. By comparison the Luger was made with very tight tolerances and precision fitted to such an extent, that all its components had to be numbered to the pistol, making even simple repairs difficult. When comparing the .455 and .45 models the measurable differences are very slight indeed, especially when taking into account the manufacturing tolerances. Although the barrels are chambered for different calibres, they are otherwise interchangeable. The .45 magazine will function in both pistols, but the .455 magazine will only fit that pistol. It follows on that the receiver has a slightly wider internal stock to accommodate this wider magazine. The receiver also has a steeper feed ramp on account of its flatter .455 bullet shape. It is possible, but not desirable on account of the excess headspace, to fire .45 ammunition in the .455 model. The reverse is not the case, as the cartridge will not fit either the magazine or breech.

With the ending of the war and the onset

## AMMUNITION DATA

|                 | .45 Automatic Colt Pistol   |                      | .455 Webley and Scott Automatic |                  |
|-----------------|-----------------------------|----------------------|---------------------------------|------------------|
| Case length     | .898 in.                    | 22.81mm              | .921 in.                        | 23.39mm          |
| Rim diameter    | .480 in.                    | 12.19mm              | .500 in.                        | 12.70mm          |
| Body diameter   | .476 in.                    | 12.09mm              | .475 in.                        | 12.06mm          |
| Neck diameter   | .473 in.                    | 12.01mm              | .474 in.                        | 12.03mm          |
| Bullet diameter | .450 in.                    | 11.43mm              | .454 in.                        | 11.53mm          |
| Bullet weight   | 230 grains                  | 14.9grams            | 224grains                       | 14.5grams        |
| Muzzle velocity | 855 ft./sec.<br>at 25.5 ft. | 260m/sec.<br>at 7.8m | 700 ft./sec.<br>at 30 ft.       | 213m/sec<br>9.1m |
|                 | from muzzle                 |                      | from muzzle                     |                  |

of demobilization, the services were re-organised. Non-standard arms and equipment were generally withdrawn and replaced by now plentiful supplies of standard items. The Royal Navy, having abandoned the Webley automatic, reverted to the Webley revolver and adopted the Mills Equipment Company's (MECo's) Pattern 1919 Pistol Equipment.

Conversely, in the early 1920's the bulk of the Colt automatics were transferred to the RAF. The reason for this is still unclear. It may well have been from preference or, being the junior service, they were given what was left over! The earliest primary documentation so far found is 'Air Publication 912, The Colt Automatic Pistol, Calibre .455., April 1923' and also a listing in Air Ministry Weekly Order (AMWO) No. 731/1923 Airman's Scale of Arms and Accoutrements.

They were issued to sergeants and senior NCOs, with the exception of those in armoured car companies, who were armed

with Webley revolvers. As it was possible to fire pistols from driving/observation ports of armoured cars, automatic pistols ejecting spent cases in such a confined space was not desirable. Officers, however, were able to choose either the Colt automatic or the Webley revolver. Thus two pistols of the same nominal calibre were in service, but with incompatible ammunition.

AMWO No. 731/1923 goes on to state that the .455 Automatic Colt Pistol was to be regarded as an item of personal equipment, to be transferred with the airman during his service with the RAF, except when being transferred to an armoured car company. It also lists the leather Pistol Case, with brass hooks, and Ammunition Pouch, with brass hooks, for the carriage of the Webley revolver on Pattern 1908 Web Equipment. No mention is made of separate holsters or magazine pouches specific to the Colt automatic. In fact no information has yet come to light as to how the Colt automatic

and magazines were carried during World War One.

The Colt does fit reasonably well into the open-topped leather holster for the Webley revolver. It also fits some, but not all, of the leather flapped Sam Browne holsters. The magazines, on the other hand, do not fit any of the standard pistol ammunition pouches. However, a double 20 round magazine pouch on slings for the Sam Browne does exist, possibly for army officers.

Three years later the carriage of pistol and magazines was resolved. MECo having pioneered web equipment with the introduction of the Pattern 1908 Web Infantry Equipment, sought other openings in the field. The war ended, large stockpiles of Pattern 1908 W.E. now existed leaving the War Office unable to invest in new developments. To the Naval Pistol Equipment MECo now added an order from the RAF.

By the mid-1920s the RAF had been



RAF Sergeant wearing Service Dress and the newly introduced Pattern 1925 Web Equipment as it would have looked in 1927.



Top: Colt Automatic Pistol, calibre .455-In. as used in British service.  
Above: Colt .455 field stripped



wearing blue-grey uniforms for some years, but still continued to wear the standard khaki drab Pattern 1908 W.E.. MECo were able not only to offer their latest design of equipment, tailored to suit the specific requirements of the RAF, but also in matching blue-grey.

AMWO 284/1936 standardised the Web Equipment for Officers for wear when doing duty with airmen under arms, but only in overseas commands. The officer had to specify either a Holster to carry either Webley revolver or Colt automatic, together with an Ammunition Pouch to suit. AMWO 793/1927 *Introduction of Blue Web Equipment — Home Units*, listed the component parts of Pattern 1925 RAF Web Equipment for airmen armed with either pistol or rifle. The relevant items were 23/83 Colt Pistol Holsters and 23/77 Pistol Magazine Carriers, with no provision for the Webley revolver other than the existing leather holster.

The holster was woven to a size to carry the Colt automatic. It had a large closing flap, which fastened on the front with a snap fastener. Two double-hooks were attached to the back of the holster by a piece of thin webbing. These double-hooks fitted into the flat loops woven on the inside of the belt, thus attaching the holster firmly to the belt. The barrel end of the holster was closed off by a cylindrical wooden block, secured in place by four brass domed headed tacks.

In 1938 the .38 revolver was introduced and Air Ministry Order (AMO) N.523/1938 gave instructions on how to modify the Colt

holster to accommodate the No. 2 Mk. 1 revolver. The modification consisted of fitting an additional spigot snap fastener (the male half) to the front of the holster, thus increasing the angle of the flap to accommodate the differently shaped pistol.

The Pistol Magazine Carrier consists of two pockets woven integrally on a double thickness backing piece. Each pocket is fitted with a flap closed by a snap fastener. Two double-hooks are fitted through the back of the carrier, to enable it to be fitted onto the belt.

In about 1942 most of the .455 Colt automatics were withdrawn from RAF service and transferred to the Air/Sea Rescue Units. After the war the Colts were declared obsolete, and were turned over to the Ministry of Supply, who in turn disposed of them, the majority going to American dealers.

Today the .455 Colt automatic is a rare item, tending to be more expensive than their .45 counterparts. As ammunition became scarce and very expensive, a number of .455 Colts were simply re-barrelled to fire .45 ACP. Recently some companies have begun to manufacture cases, heads and reloading dies to enable shooters to fire their .455 Webley and Colt Automatics.

**Sources:**

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**May Military Diary**

|       |   |              |       |  |             |
|-------|---|--------------|-------|--|-------------|
| 8     | Gun Firing Day at Fort Nelson, Portsmouth   | 0329 233734  | 28-31 | D-Day pageant in Swanage.  | 0703 620006 |
| 11-15 | D-Day Air Display at Middle Wallop. International Air Show at the Museum of Army Flying.  | 0234 384421  | 28-30 | Military vehicle show on Southsea Common, Portsmouth (over 1000 vehicles expected).                                      | 0705 241911 |
| 17    | Flying for Invasion new exhibition at the RAF Museum, Hendon, London. Showing air power during and after D-Day. Also, display on Coastal command. | 081 205 1751 | 28-30 | Model and wargaming fair at the Tank Museum, Bovington.  | 0929 403329 |
| 22    | Gun Firing Day at Fort Nelson, Portsmouth.  | 0329 233734  | 28-30 | Gun Firing Days at Fort Nelson, Portsmouth.  | 0329 233734 |
| 25    | Military vehicle rally and display around Isle of Portland.   | 0703 620006  | 29    | New display on aircraft carriers opens at the Fleet Air Arm Museum, Yeovilton. Museum also celebrating 30th anniversary. | 0935 840565 |
| 27    | Hampshire Remember D-Day, Royal Victoria Country Park, Netley.  | 0703 455157  | 31    | D-Day Exhibition at the Red House Museum in Christchurch (until 8 June).   | 0202 482860 |
| 28    | Swanage at War various exhibitions and displays in and around the town, such as The Early Days of Radar, (until October).                         | 0703 620006  | 31    | Portsmouth 800 Pageant.  | 0705 838382 |
| 28-30 | Navy Days, ships open to public in Portsmouth Harbour.  | 0705 839766  | 31    | Propaganda film evening at D-Day Museum, Southsea.   | 0705 827261 |
|       |   |              | 31    | Military vehicle rally at the Tank Museum, Bovington, Dorset (until 5 June).   | 0929 403329 |

Over the past year or so this column has speculated on the state of the market and wondered whether the recession was receding or not. Prediction is a very dangerous occupation and it could well be that perceived current trends are just a flash in the pan. However if recent sales and other indications can be relied on then it may well be that recovery is just around the corner or at least has made a start.

Are there any real grounds for this optimism? On January 27th Phillips held a sale of arms and armour. It was a good mixed sale and the three hundred and twenty lots were mostly of mid-range material. When the sale ended only a very small number of lots were unsold and some very good prices had been realised. A fine Japanese sword, a tachi, sold for £10,925; a composite 17th century armour went for £5,750; an Imperial German Garde du Corps helmet reached £4,370 and a Saxon Guard Reiter officer's helmet made a very fine £6,370. However quality items such as these will almost always make good money but what was impressive was that the more ordinary lots also sold very well. An Abyssinian shield went for £414, several kris all sold for well over £350 each. British military swords sold above their usual figures and a good late 16th century Saxon wheel-lock went for £4,500 and an 18th century engraved powder horn sold for £1,725. The cheapest lots in the sale were a kindjahl and an iron canon both selling at £57.50. Bidding was brisk and there was a good feeling in the rooms.

Kent Sales reported equally good results for their sale on 11th February with some interesting prices. Once again it was the rise in prices of the more ordinary lots that is encouraging. A fairly ordinary

1868 Metropolitan police hanger sold at £175 and a collection of cloth Divisional badges, once the province of small boys, sold for £420. A British World War I steel helmet made a healthy £100. Top price went for a good, late 18th century Tarleton Light Dragoon helmet which made £3,300. As with Phillips many of the lower priced articles sold well and a whole range of official wrist watches sold and British Army side caps were moving at prices from £25 to £70 each, quite remarkable when, a few years ago, they were selling in hordes at similar prices. Wallis and Wallis held a sale early in January and it is of note that they also sold a collection of shoulder flashes for very good prices. It will be interesting to see if the demand for this type of cloth militaria continues in future sales. These brisk sale results would seem to suggest there is now some more competitive bidding in the rooms for obviously that is what pushes up the prices. Competition means that the market is increasing.

On Sunday 6th February there was a Napoleonic Fair in London, the first such event for a long time, and attendance was impressive. Much of the material on offer was connected with painted figures, with paints, tools and similar materials predominating. Booksellers were well represented and there were plenty of re-enactment groups in attendance. The quality of the re-enactment uniforms and replicas of weapons and equipment now available was most impressive. When some of the weapons have been used and weathered it may well confuse future collectors to its origins.

Among the exhibitors at the fair were the auctioneers Wallis and Wallis and they reported a growing interest in militaria. Roy Butler, the director and

well known for his appearances in *The Antiques Road Show*, pointed out that demands for new catalogues for his sales were three times as great for the militaria section as for arms and armour. A collector with a limited income can build up a much larger, more varied and interesting collection of militaria than would be possible buying arms and armour.

On the same Sunday there was also the Park Lane Arms Fair and certainly in the morning attendance was good. The quality of objects on offer was high and there were one of two new exhibitors. Robin Armstrong was showing some of his accurate, superbly made miniature weapons. Another new face was that of the Wallace Collection who were there to publicise their arms and armour study days.

Bonhams continue to expand their stake in the field of arms and armour with more sales planned. Spinks who were primarily medal dealers have announced that they are amalgamating with Christies Militaria department. They will now operate all militaria sales under their name rather than

that of Christies. Auhrey Bowden, Christies expert, will continue as consultant. The press release says that the union will allow Spinks to reach a wider audience and to hold more frequent sales. Another indication there is an optimistic air.

Collectors may like to know that the first steps have been taken to form a Federation of European Societies of Arms Collectors. Membership will be open to recognised organisations and one of the objects of the group will be to represent and defend the legitimate collecting of arms and related objects. It is hoped to produce a Newsletter and encourage the flow of information between collectors within the EEC. It is said that unity gives strength and at the moment collectors of arms and armour, especially firearms, need all the support they can get. Legislation, both EEC, and National seems constantly to harass the legitimate collector. It is to be hoped that this new body will develop some clout and speak up for the legitimate collector and shooter.

Frederick Wilkinson

## Coming in next month's magazine:

Samurai Siege Warfare

South African Special Forces camouflage

95th in the Crimea

Smith and Wesson Guns

D-Day Special Armour

and more



